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11







**THE**  
**POEMS OF MILTON.**



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THE POEMS  
OF  
JOHN MILTON,

WITH NOTES,

BY  
THOMAS KEIGHTLEY,

AUTHOR OF 'MYTHOLOGY OF GREECE AND ITALY,' 'FAIRY MYTHOLOGY,' 'HISTORY OF  
ENGLAND,' ETC.

"I view that oak, the fancied glades among,  
By which as MILTON lay, his evening ear,  
From many a cloud that dropped ethereal dew,  
High-sphered in heaven, its native strains could hear;  
On which that ancient trump he reached was hung."—*Collins*.

IN TWO VOLUMES.

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## PREFACE.

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EXCEPTING the *Divina Commedia*, there is no modern poem which stands so much in need of a commentary as *Paradise Lost*. So early was this want felt, that in about a quarter of a century after its appearance, an edition was printed with notes by Patrick Hume, a native of North Britain. Nothing more was done till 1732, when the celebrated Dr. Bentley published an edition of the poem, with a comment, proceeding on the absurd hypothesis that Milton's amanuensis had taken advantage of his blindness to interpolate the poem largely, and these interpolations the critic affected to have discovered, and printed them in a different character. In a "Review of the Text of *Paradise Lost*," Dr. (afterwards Bishop) Pearce amply refuted these absurd fancies of the great classical critic. Shortly after, the Richardsons, father and son, published "*Explanatory Notes on the Paradise Lost*;" Warburton also gave the world some of his views respecting it, as likewise did some anonymous critics.

In 1749 Dr. (afterwards Bishop) Newton published, in two volumes quarto, "*Paradise Lost, with Notes of Various Authors*," and in 1752 the remaining Poems of Milton, in one volume, of the same form. This was the earliest instance of what is called a *Variorum* edition, in the English language. Besides the works of his predecessors, including Addison, Newton had manuscript remarks on *Paradise Lost* of Dr.

Heylin, of Richardson, Jortin, and Warburton, and of a relative of his own, Dr. Greenwood, and, more valuable than any, those of the learned Mr. Thyer. In the other poems he had the additional aid of Peck, Sympson and Seward, and of two learned clergymen, Mr. Calton and Mr. Meadowcourt.

Newton was a sensible man, not without poetic feeling ; he was well versed in the Scriptures—though I doubt if he was a Hebrew scholar, and also well acquainted with the Classics. His Italian learning does not appear to have been extensive, and, excepting Spenser and Shakespeare, he does not seem to have had much familiarity with the elder English literature, and his acquisitions in science were probably slender. On the whole however his edition is a very respectable one, and, in the case of *Paradise Lost*, little of much value was subsequently added to it. But at that time the knowledge of the language and literature of the days of Elizabeth and James was very imperfect, and criticism as a science had as yet made little progress.

In 1750 the First Book of *Paradise Lost* was published at Glasgow, with an elaborate comment, ascribed to Dr. Gillies or Mr. Callander. The former published, in 1788, "*Paradise Lost, illustrated with Texts of Scripture.*" Three years earlier, Thomas Warton had edited all the other poems, except *Paradise Regained*, in his peculiar manner, namely, that of heaping on every word and phrase quantities of passages from other poets in which it occurred, so as to give Milton the aspect of a centoist. Many however of Warton's notes are truly valuable, and many of the parallel passages highly apposite ; he was also the first to comment on Milton's Latin and Italian poetry. *Paradise Regained* met with an able and a zealous editor in the Rev. Mr. Dunster, in 1795. Meantime scattered remarks occurred in the writings of Johnson, Lord Monboddo, Beattie, Blair, Hayley, the commentators on Shakespeare, and others.

At length, in the commencement of the present century

(1802), came the Rev. J. H. Todd, and, like Milton's Time, drew, in his "huge drag-net, . . . unpicked and unchosen," whatever his extensive reading found in commentators and others relating to the poetry of Milton. "Instead," says Sir Walter Scott, in a review of his edition of Spenser (and the case is still stronger with respect to Milton) "instead of extracting from his predecessors' labours their spirit and essence, he has overlaid poor Spenser with the unselected mass of their commentaries, in addition to his own; and after all, we are much afraid the text is, in many instances, rather burdened than assisted." In fact I am convinced that many persons have been repelled from the study of Milton by the formidable bulk of the notes in this edition, which has driven Newton's out of the field. And yet, in my opinion, Newton was superior to Todd in everything but extent of reading. This critic appears to have possessed a strong memory, and to have had Milton nearly by heart. He read incessantly, and whenever he met with anything resembling a passage in Milton, he secured it for his Notes; but I cannot recollect an instance of his having, from his own resources, removed the difficulty from any obscure passage. I am almost certain that he had no knowledge of Hebrew, and his acquaintance with science, if any, was very slight.

In addition to the sources of information above enumerated, Todd was possessed of a copy of Milton's Poems with manuscript notes by Mr. Bowle, the learned editor of Don Quixote, and of a copy of *Paradise Lost*, illustrated in the same manner by Mr. Benjamin Stillingfleet, an elegant scholar. He also received communications from some private friends. Thus he was enabled to actually overlay Milton with annotation, having neither the requisite taste nor judgment to make a selection among his materials. A striking example of this is his retention of the wild fancies of Bentley and the refutations of them by Pearce, which Newton had given with reason, because Bentley's edition had not been

long published, and the reputation of that critic was high; but more than half a century had sufficed to explode those fancies, and good taste and right feeling would have prompted to let the weaknesses of a great man slumber in oblivion.

As very little has been since done, it is now, I think, apparent that a new edition of the Poems of Milton is not a work of supererogation. It only remains for me to state with brevity the distinguishing features of the present edition.

In the first place it will be seen that the poems are arranged chronologically, and divided into periods. By this arrangement, which is both natural and philosophical, the reader is enabled to trace with facility the changes in the ideas and the language of the poet; and I do not see why this advantage should be sacrificed to a slavish adherence to the capricious arrangement of booksellers or editors. Where the heading of a poem is Milton's own, I have placed his initial after it; and where the date is only conjectural, I have so indicated it. I may observe here that my present opinion is that *L'Allegro* and its pendent were written *after* *Comus*. I have not however departed from the order in which they are placed in my *Life of Milton*.

The orthography is in general modernized, with the exception of a few words, such as *sovrán*, *highth*, which, as they are evidently Milton's own, have been retained out of respect. I have given *shew* throughout, and not *show*, for that was the invariable orthography and, as I think, pronunciation—except for the sake of rime, when it was spelt *show*—of Milton's time. In like manner, in *Paradise Lost* I make the preposition always *toward*, for so it is in Milton's own edition of his Poems, and in the Bible, to which he closely adhered. Like Wordsworth and Coleridge, I have rejected the syncope in verbs and participles; and I have left to the reader's ear to determine the few cases where the final syllable is to be sounded. By the use of the syncope and apocope our forefathers did not always mean that the vowel was to be mute;

they often only indicated that it was to be very short, as in *th' one*, and suchlike. A difference of orthography will be observed in the words *heaven* and *hell*. When the former denotes the abode of the Deity, and the latter is used in opposition to it, they commence with a capital. A similar distinction is made in *world*.

To the punctuation I have devoted the closest attention. ✓  
On this point Milton himself was perfectly heedless; and though that of *Paradise Lost* is much better than that of the other poems, it is very far from perfect. Being no idolater of the old printers, I have submitted to no authority or guidance but those of Grammar and Logic; and under their auspices I have introduced many new readings, or, to speak more correctly, restored those intended by the poet. I have banished from the text in general the colon so familiar to our old printers, so little now in use; to express a pause or suspension in the sense I employ the *dash* (—), and as there is always such before and after a parenthesis, I have in this case substituted the dash for the crotchet, as more striking to the eye. When there is an actual break in the sense, an anacoluthon or aposiopesis, I use what the printers term *the three dots* (. . .), and thus there never can be any mistake, as is the case where, as in the dramatists, the dash is employed for both kinds of pause. The introduction of these notes is quite a new feature in an edition of Milton's poems; for the editors, so far from doing so, have actually effaced one given by Milton himself in *Lycidas*. They remove many appearances of bad grammar, and they tend greatly to prove the poet's dramatic talent, as it is chiefly in speeches that they occur.

I have thus, I believe, brought the punctuation of these poems to a degree of perfection such as it had never attained. I may not be always right in my changes, but I know of only two errors, each merely the misplacing of a comma. For this correctness I am mainly indebted to the



valuable aid of my friend Mr. J. E. Taylor, and of a most excellent Reader in his office; their close attention also detected errors in the text which had escaped my less vigilant eye.

B.S. { Brevity and terseness are the very soul of annotation; a note should not contain a superfluous word. Nature not having bestowed on me copiousness of language, my style is brief and condensed, hence I rarely copy the notes of others, as I can express their matter in fewer words. In reality however the greater part of these notes was written from the resources of my own mind, and it was, in general, only in dubious cases that I referred to the commentators. But whenever I have been indebted to any of them, I have given his name; so also in the parallel passages, though I had myself noticed the greater number of them, I give the initials of the critics who first observed them. With respect to these passages, nothing surely can be further from my mind than the idea of making Milton a centoist; but I think it a most agreeable employment for a philosophic mind to trace how far a great poet may have been indebted for ideas or language to the authors he had read, and I quote no others. For a similar reason I have given the various readings to *Comus* and other poems from Milton's own manuscript.

I write not merely for scholars; my object is to make Milton perfectly intelligible to readers of every degree of culture. As therefore the writers of that time, and Milton more than any, frequently used words derived from the Latin in their original physical sense, I take care to indicate that sense. Thus, '*reluctant flames*' must surely be very obscure to one ignorant of Latin. Further, as our ancestors used the preterite subjunctive much more than we do, I have pointed that out also, which removes some apparent incongruities. Finally it will be seen that I complete ellipses; a thing which readers in general are little skilled in doing, and many anomalies thus disappear. In fact a very curious essay might be

written on the employment of this figure in various languages. It may be objected that I indulge needlessly in etymology, and it may be the truth; but the meaning of a word is all the surer when its origin is known.

The reader will find frequent references in the following pages to a *Life of Milton*. This is a work of mine, of which the full title is, "An Account of the Life, Opinions, and Writings of John Milton:" it contains what may be termed their history and the æsthetic part of their criticism, as also many essays—that on the Ptolemaic astronomy for instance—of the utmost importance for the perfect understanding of *Paradise Lost*. Unfortunately, while I was writing it an event occurred which affected my mind very much, whence it contains some errors, most of which however have been corrected in the following pages.

T. K.

*Mortlake, June 4, 1859.*

#### INITIALS.

*B.*, Bowle. *C.*, Calton. *D.*, Dunster. *G.*, Gillies. *H.*, Hume. *N.*, Newton.  
*R.*, Richardson. *St.*, Stillingfleet. *T.*, Todd. *Th.*, Thyer. *W.*, Warton.

---

#### CORRECTIONS.

Page 7, v. 54, *read* Or that crowned matron sage, white-robed Truth.

318, v. 420, *read* The luminous inferior orbs enclosed.

328, in note on v. 616, *for* At the Equator *read* Between the Tropics, *and*  
*after* vertical *add* somewhere.

150, line 8 from bottom, *for* trassa *read* trasse.

7.

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THE  
POEMS OF MILTON.

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FIRST PERIOD.  
AT SCHOOL AND AT THE UNIVERSITY.

A.D. 1608-1632.      A. ÆT. 1-24.

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A PARAPHRASE ON PSALM CXIV.

THIS AND THE FOLLOWING PSALM WERE DONE BY THE AUTHOR AT  
FIFTEEN YEARS OLD (1624).—M.

WHEN the blest seed of Terah's faithful son  
After long toil their liberty had won,  
And passed from Pharian fields to Canaan-land,  
Led by the strength of the Almighty's hand,  
Jehovah's wonders were in Israel shown,  
His praise and glory was in Israel known.  
That saw the troubled sea, and shivering fled,  
And sought to hide his froth-becurled head  
Low in the earth; Jordan's clear streams recoil,  
As a faint host that hath received the foil.  
The high, huge-bellied mountains skip like rams  
Amongst their ewes, the little hills like lambs.  
Why fled the ocean? and why skipped the mountains?  
Why turned Jordan toward his crystal fountains?

10



Shake, Earth, and at the presence be aghast  
 Of him that ever was and aye shall last,  
 That glassy floods from rugged rocks can crush,  
 And make soft rills from fiery flint-stones gush.

## PSALM CXXXVI.

LET us with a gladsome mind  
 Praise the Lord, for he is kind ;  
     For his mercies aye endure,  
     Ever faithful, ever sure.

Let us blaze his name abroad,  
 For of Gods he is the God ;  
     For his, *etc.*

Oh ! let us his praises tell,  
 Who doth the wrathful tyrants quell ;  
     For his, *etc.*

10

Who with his miracles doth make  
 Amazed heaven and earth to shake ;  
     For his, *etc.*

Who by his wisdom did create  
 The painted heavens so full of state ;  
     For his, *etc.*

Who did the solid earth ordain  
 To rise above the watery plain ;  
     For his, *etc.*

Who, by his all-commanding might,  
 Did fill the new-made world with light ;  
     For his, *etc.*

20

And caused the golden-tressed sun  
 All the day long his course to run ;  
     For his, *etc.*

The horned moon to shine by night,  
Amongst her spangled sisters bright ;  
For his, *etc.*

He, with his thunder-clasping hand,  
Smote the first-born of Egypt-land ;  
For his, *etc.* 80

And, in despite of Pharaoh fell,  
He brought from thence his Israël ;  
For his, *etc.*

The ruddy waves he cleft in twain  
Of the Erythræan main ;  
For his, *etc.*

The floods stood still like walls of glass,  
While the Hebrew bands did pass ;  
For his, *etc.* 40

But full soon they did devour  
The tawny king with all his power ;  
For his, *etc.*

His chosen people he did bless,  
In the wasteful wilderness ;  
For his, *etc.*

In bloody battle he brought down  
Kings of prowess and renown ;  
For his, *etc.*

He foiled bold Seon and his host,  
That ruled the Amorrean coast ;  
For his, *etc.* 50

And large-limbed Og he did subdue,  
With all his overhardy crew ;  
For his, *etc.*

And to his servant Israël  
He gave the land wherein to dwell ;  
For his, *etc.*

He hath with a piteous eye  
Beheld us in our misery;  
For his, *etc.*

60

And freed us from the slavery  
Of the invading enemy;  
For his, *etc.*

All living creatures he doth feed,  
And with full hand supplies their need;  
For his, *etc.*

Let us therefore warble forth  
His mighty majesty and worth;  
For his, *etc.*

70

That his mansion hath on high,  
Above the reach of mortal eye;  
For his mercies aye endure,  
Ever faithful, ever sure.

ANNO ÆTATIS XVII. (1625.)

ON THE DEATH OF A FAIR INFANT DYING OF  
A COUGH.—*M.*

## I.

O FAIREST flower, no sooner blown but blasted,  
Soft silken primrose, fading timelessly,  
Summer's chief honour, if thou hadst outlasted  
Bleak Winter's force that made thy blossom dry;  
For he, being amorous on that lovely dye

1. "Sweet rose, fair flower, untimely plucked, soon faded;  
Plucked in the bud, and faded in the spring!  
Bright orient pearl, alack! too timely shaded;  
Fair creature, killed too soon by Death's sharp sting!"

*Shakespeare, Pass. Pilgrim, x.—T.*

2. *timelessly*, i.e. untimely, before due time or season.
3. *Summer's, etc.*, sc. who wouldst have been.
5. *on*, i.q. of. It is the more correct form.

That did thy cheek envermeil, thought to kiss,  
But killed, alas ! and then bewailed his fatal bliss.

## II.

For, since grim Aquilo, his charioteer,  
By boisterous rape the Athenian damsel got,  
He thought it touched his deity full near, 10  
If likewise he some fair one wedded not ;  
Thereby to wipe away the infâmous blot  
Of long-uncoupled bed and childless eld,  
Which 'mongst the wanton Gods a foul reproach was held.

## III.

So, mounting up in icy-pearled car,  
Through middle empire of the freezing air  
He wandered long, till thee he spied from far ;  
There ended was his quest, there ceased his care.  
Down he descended from his snow-soft chair,  
But all unwares, with his cold-kind embrace, 20  
Unhoused thy virgin-soul from her fair bidding-place.

## IV.

Yet art thou not inglorious in thy fate ;  
For so Apollo, with unweeting hand,  
Whilome did slay his dearly-loved mate,

6. "He thought to kiss him and has killed him so." *Shak. Ven. & Adon.*

7. *fatal bliss*, i.e. his pleasure from the kiss which proved fatal to its object.

8. *For since, etc.* Alluding to the mythe of Boreas, carrying off Orithyia, daughter of the king of Attica. The making Boreas Winter's charioteer is a conception peculiar to the young poet.

12. *infâmous blot*. "With foul *infâmous blot*," *F. Q.* iii. 6, 13.—*T.* The elder poets thus frequently accented *infamous*, as the *a* is long in *fama*, *infamis*.

13. *eld*, i.e. old-age.

14. *the wanton gods*, sc. of Greece ; on account of their numerous love-adventures.

15. *icy-pearled*, i.e. empearled with ice. Warton would read *ice-yppearled* ; but Todd observes that we meet in our poet with *rosy-bosomed*, *flowery-kirtled*, *fiery-wheeled*, so there is no need to change.

16. *middle*, i.e. between heaven and earth.

23. *For so, etc.* See our *Mythology of Greece and Italy*, p. 107, 3rd edit.

Young Hyacinth, born on Eurotas' strand,  
 Young Hyacinth, the pride of Spartan land ;  
 But then transformed him to a purple flower.  
 Alack ! that so to change thee Winter had no power.

## V.

Yet can I not persuade me thou art dead,  
 Or that thy corse corrupts in earth's dark womb, 30  
 Or that thy beauties lie in wormy bed,  
 Hid from the world in a low-delved tomb.  
 Could Heaven for pity thee so strictly doom ?  
 Oh no ! for something in thy face did shine  
 Above mortality, that shewed thou wast divine.

## VI.

Resolve me then, O Soul most surely blest  
 —If so it be that thou these complaints dost hear—  
 Tell me, bright Spirit, where'er thou hoverest ;  
 Whether above that high first-moving sphere,  
 Or in the Elysian fields—if such there were— 40  
 Oh ! say me true if thou wert mortal wight,  
 And why from us so quickly thou didst take thy flight.

## VII.

Wert thou some star, which from the ruined roof  
 Of shaken Olympus by mischance didst fall,  
 Which careful Jove in nature's true behoof  
 Took up, and in fit place did reinstall ?  
 Or did of late Earth's sons besiege the wall

31. "Already to their wormy beds are gone." *Mids. N. Dr.* iii. 2.—*W.*

33. *for pity*, i.e. unrestrained by, in spite of, pity.

39. *Whether, etc.*, i.e. in the Empyrean ; see *Life of Milton*, p. 549.

40. *were*. Hurd says it should be *are* ; rather *be*. But Milton may have had his mind on past times.

41. *say me true*, i.e. say truly to me.

43. *ruined*, i.e. thrown down, *ruinatus*.—*shaken*, i.q. *shaken*. Our old writers were very irregular in the use of participles.

45. *true behoof*, i.e. a just regard to the interests of.

47. *Earth's sons*, i.e. the Giants.

Of sheeny Heaven, and thou some goddess fled  
Amongst us here below to hide thy nectared head ?

## VIII.

Or wert thou that just Maid, who once before 50  
Forsook the hated earth, oh ! tell me sooth,  
And camest again to visit us once more ?  
Or wert thou *Mercy*, that sweet smiling Youth ?  
Or that crowned matron, sage, white-robed Truth ?  
Or any other of that heavenly brood  
Let down in cloudy throne to do the world some good ?

## IX.

Or wert thou of the golden-winged host ?  
Who, having clad thyself in human weed,  
To earth from thy prefixed seat didst post,  
And after short abode fly back with speed, 60  
As if to shew what creatures heaven doth breed ;  
Thereby to set the hearts of men on fire  
To scorn the sordid world, and unto heaven aspire.

## X.

But oh ! why didst thou not stay here below,  
To bless us with thy heaven-loved innocence,  
To slake his wrath whom sin hath made our foe,  
To turn swift-rushing black perdition hence,  
Or drive away the slaughtering pestilence,  
To stand 'twixt us and our deserved smart ?—  
But thou canst best perform that office where thou art. 70

48. *sheeny*, i.e. bright.—*thou*, sc. wert.

50. *that just maid*, i.e. Astræa or Justice.

53. *Or wert, etc.* See *Life of Milton*, p. 253.

55. *that heavenly brood*, i.e. the personified Virtues. He distinguishes them, we may observe, from the angels in the next stanza.

56. "Nube candentes humeros amictus,

Augur Apollo." *Hor. Carm.* i. 2, 31.—*K.*

58. *human weed*, i.e. put on a human form, clad thyself in the garment of man.

59. *prefixed*, i.e. originally assigned.

66 *seq.* "And he stood between the dead and the living, and the plague was stayed," *Numb.* xvi. 48.—*K.* The plague, Warton says, was at this time raging in the kingdom.

## XI.

Then thou, the mother of so sweet a child,  
 Her false-imagined loss cease to lament,  
 And wisely learn to curb thy sorrows wild.  
 Think what a present thou to God hast sent,  
 And render him with patience what he lent.  
 'This if thou do, he will an offspring give,  
 That till the world's last end shall make thy name to live.

---

ANNO ÆTATIS XIX. (1628.)

AT A VACATION EXERCISE IN THE COLLEGE,  
 PART LATIN, PART ENGLISH.—M.

*The Latin speeches ended, the English thus began.*

HAIL, native language, that by sinews weak  
 Didst move my first endeavouring tongue to speak,  
 And madest imperfect words with childish trips,  
 Half-unpronounced, slide through my infant lips,  
 Driving dumb Silence from the portal-door,  
 Where he had mutely sat two years before  
 Here I salute thee, and thy pardon ask,  
 That now I use thee in my latter task.  
 Small loss it is that thence can come unto thee,  
 I know my tongue but little grace can do thee; 10  
 Thou needest not be ambitious to be first,  
 Believe me I have thither packed the worst;

72. *Her.* This proves that the subject was a female.

74. *Think, etc.* There is apparently some slight confusion here, for what is called a *present* is said to be *lent*; but by *present* he meant, *what was presented*. The words of Hannah (1 *Sam.* i. 28) were probably in his mind.

4. *slide*, i.q. glide. These words were used indifferently, the former most frequently. Even Addison (*Spect.* No. 420) has "*sliding* round their axes" of the planets. *Glide* and *slide* are both of Anglo-Saxon origin.

6. *Where, etc.* It would seem from this that Milton did not speak articulately till he was two years old.

12. *Believe, etc.* Intimating that the Latin part, which was probably prose, was inferior to the English.

And, if it happen as I did forecast,  
 The daintiest dishes shall be served up last.  
 I pray thee then deny me not thy aid,  
 For this same small neglect that I have made ;  
 But haste thee straight to do me once a pleasure,  
 And from thy wardrobe bring thy chiefest treasurc,  
 Not those new-fangled toys and trimming slight,  
 Which takes our late fantastics with delight ; 20  
 But cull those richest robes and gayest attire,  
 Which deepest spirits and choicest wits desire.  
 I have some naked thoughts that rove about,  
 And loudly knock to have their passage out ;  
 And, weary of their place, do only stay  
 Till thou hast decked them in thy best array ;  
 That so they may, without suspect or fears,  
 Fly swiftly to this fair assembly's ears.  
 Yet I had rather, if I were to choose,  
 Thy service in some graver subject use, 30  
 Such as may make thee search thy coffers round,  
 Before thou clothe my fancy in fit sound ;

18. *And from, etc.* He represents his Native Language (somewhat in the manner of the property-man of the theatre) as having a wardrobe containing a great variety of dresses, suited to all characters and persons.

19. *Not those, etc.* Alluding to the affected language named Euphuism, from Lilly's work, *Euphuus and his England*, and which had been for some time so prevalent.—*new-fangled*, i.e. newly adopted (from A.-S. *fangan*, to take), a word then, and still, in common use.—*toys*, adornments, trifles : see on *Il Pens.* v. 4.—*trimming*, part. of to trim : see on *L'Alleg.* v. 76.—*slight*, i.q. sleight, artifice, device.

"In ivory sheath, y-carved with curious slights." *F. Q.* i. 7, 30.—*K.*

20. *takes*, i.e. infects, affects : see *Life of Milton*, 234, note.—*late*, i.e. that have lately sprung up.—*fantastics*, i.e. fanciful people, coxcombs, fops. "But what [*why*] call you him a *fantastic* that follows his fellow so close? A fool I warrant him ; and I believe he hath robbed a jackanapes of his gesture. Mark but his countenance ; see how he mops and how he mows, and how he strains his looks. All the apes that have been in the parrish [*Paris*] garden these twenty years would not come nigh him for all manner of compliments." *B. Rich, Faults and nothing but Faults*, p. 7.—*T.*

21. *attire*, probably i.q. tire, headdress, as *robes* precedes. See on *On Time*, v. 21.

25. "O stay ; I have but one poor thought to clothe

In airy garments and then forth I go." *Jonson, Cynthia's Revels*, i. 1.—*K.*

27. *suspect*, i.e. suspicion, misgiving.

31. *coffers*, sc. in which dresses were kept.



Such where the deep transported mind may soar  
 Above the wheeling poles, and at Heaven's door  
 Look in, and see each blissful deity  
 How he before the thunderous throne doth lie,  
 Listening to what unshorn Apollo sings  
 To the touch of golden wires, while Hebe brings  
 Immortal nectar to her kingly sire;  
 Then passing through the spheres of watchful fire, 40  
 And misty regions of wide air next under,  
 And hills of snow and lofts of piled thunder,  
 May tell at length how green-eyed Neptune raves,  
 In heaven's defiance mustering all his waves;  
 Then sing of secret things that came to pass  
 When beldam Nature in her cradle was;  
 And last of kings and queens and heroes old,  
 Such as the wise Demodocus once told  
 In solemn songs at king Alcinoüs' feast;  
 While sad Ulysses' soul and all the rest 50  
 Are held, with his melodious harmony,  
 In willing chains and sweet captivity.  
 But fie, my wandering Muse, how thou dost stray!  
 Expectance calls thee now another way.  
 Thou knowest it must be now thy only bent

33. *where*, i.e. in which; the 'graver subject,' v. 30.

34. *poles*. He seems to use this word in the manner of the Latin poets, as equivalent to *spheres*.

35. *Look in, etc.* See *Ilias*, i. 601 seq.; iv. 1 seq.

37. *unshorn*, ἀκερσεκόμης, *intonsus*.

40. *Then passing*, sc. down.—*spheres of wakeful fire*, i.e. the planetary spheres, in which the planets formed of fire as it were keep watch.

41. *And misty, etc.*, i.e. the atmosphere.

43. *at length*, i.e. when arrived at the earth.—*green-eyed*, γλαυκωπός, *glaucus*. This epithet is never applied to Neptune, only to Proteus, *Virg. Geor.* iv. 451.

45. *secret things, etc.* Probably the accounts of the Titans, etc., as given in the Theogonies. He seems to have had in his mind the song of Orpheus, *Apol. Rh.* i. 496 seq., and the *Silenus* of Virgil.

46. *beldam*, i.e. ancient female. It is curious how the *belle dame* of the romances came to have this signification, and to have become at last a term of reproach.

48. *Such as, etc.* See *Hom. Od.* viii. 62 seq.

52. "The willing chains of my captivity." *Silv. Dubartas* (1621), p. 997.—*T.*

To keep in compass of thy predicament.  
 Then quick about thy purposed business come,  
 That to the next I may resign my room.

*Then Ens is represented as father of the Predicaments, his ten sons, whereof the eldest stood for Substance with his canons, which Ens, thus speaking, explains.*

Good luck befriend thee, Son ; for at thy birth  
 The faery ladies danced upon the hearth. 60  
 Thy drowsy nurse hath sworn she did them spy  
 Come tripping to the room where thou didst lie,  
 And, sweetly singing round about the bed,  
 Strew all their blessings on thy sleeping head.  
 She heard them give thee this, that thou shouldest still  
 From eyes of mortals walk invisible.  
 Yet there is something that doth force my fear ;  
 For once it was my dismal hap to hear  
 A Sibyl old, bow-bent with crooked age,  
 That far events full wisely could presage, 70  
 And, in Time's long and dark prospective-glass,  
 Foresaw what future days should bring to pass.  
 Your son, said she—nor can you it prevent—  
 Shall subject be to many an Accident ;

56. *To keep, etc.* Playing on the logical term *predicament*.

58. *room, i.e. place ; raum, Germ.*

*Then Ens is represented, etc.* In the Aristotelian Logic, Ens or Being is regarded as containing everything that is, while of everything one or more of what were termed *predicaments* might be asserted, and nothing else. They are ten in number, viz. Substance, Quantity, Quality, Relation, Place, Time, Situation, Possession, Action, Passion. These were all *represented* in various forms and habits on the occasion for which Milton wrote these verses. The following address of Ens is, as Warton observes, "a very ingenious enigma on Substance."

59. *Good luck, etc.* For an explanation of what follows here, see *Fairy Mythology*, pp. 42, 344, last edition.

66. *From eyes, etc.* Because the substance of things is not to be seen.

71. *prospective-glass.* He probably had in his mind those magic mirrors of which so much was told in the Middle Ages, such as that framed by Merlin for King Ryence, the father of Britomart : see *F. Q.* iii. 2, 18-21.

74. *Shall subject, etc.* For Substance (*sub stans*) is the support of Accidents (*i.e.* things that fall to it, *ad cado*), and is as it were covered and hidden by them. Thus in gold, for example, colour, weight, hardness, malleability, etc., are accidents supported and kept together by the unseen substance, which is subject to (*i.e.* under) them. What follows is hence easy to understand.

O'er all his brethren he shall reign as king,  
 Yet every one shall make him underling,  
 And those that cannot live from him asunder  
 Ungratefully shall strive to keep him under ;  
 In worth and excellence he shall outgo them,  
 Yet being above them he shall be below them ;  
 From others he shall stand in need of nothing,  
 Yet on his brothers shall depend for clothing ;  
 To find a foe it shall not be his hap,  
 And Peace shall lull him in her flowery lap ;  
 Yet shall he live in strife, and at his door  
 Devouring War shall never cease to roar ;  
 Yea, it shall be his natural property  
 To harbour those that are at enmity.  
 What power, what force, what mighty spell, if not  
 Your learned hands, can loose this Gordian knot ?

80

90

*The next Quantity and Quality spake in prose, then Relation was called by his name.*

Rivers arise ; whether thou be the son  
 Of utmost Tweed, or Ouse, or gulfy Dun,  
 Or Trent, who, like some earth-born giant, spreads

\* 83. *To find, etc.* Because Substance stands alone, there is no dispute about him whose existence and nature are acknowledged by all. But his Accidents are frequently 'at enmity' with each other.

84. "Whoso hath in the lap of soft delight

Been long time lulled." *Spenser, Tears of the Muses, Terps.* st. i.—*T.*

90. *Your learned hands*, i.e. the hands of you learned students of Cambridge. This is the figure called Hypallage, of which Virgil was so fond.—*this Gordian knot*, i.e. this enigma.

91. *Rivers arise, etc.* With Warton we must confess that we cannot clearly see the connection between the English rivers and Relation. The poet had here of course in his mind the spouses of the Thames and Medway in the *Faery Queen*, and Drayton's *Polyolbion*.

92. *Of utmost Tweed.* As being on the borders of Scotland.—*Oose.* The river which runs by York.—*Dun.* The Don in the same county, which gives name to Doncaster.

93. *Trent.* Warton tells us from the *Polyolbion* (Song xii.) that it contained *thirty* kinds of fish, and that there were *thirty* religious houses on its banks, and that a wizard foretold :

And *thirty* several streams, from many a sundry way,  
 Unto her greatness shall their watery tribute pay.

All owing to the resemblance of its name to *trente* (Fr.), thirty!

His thirty arms along the indented meads,  
 Or sullen Mole that runneth underneath,  
 Or Severn swift, guilty of maiden's death,  
 Or rocky Avon, or of sedgy Lea,  
 Or coaly Tyne, or ancient hallowed Dee,  
 Or Humber loud that keeps the Scythian's name,  
 Or Medway smooth, or royal-towered Thame. 100

*The rest was prose.*

# ON THE MORNING OF CHRIST'S NATIVITY.

COMPOSED 1629.—M.

## I.

THIS is the month, and this the happy morn,  
 Wherein the Son of Heaven's eternal King,  
 Of wedded Maid and Virgin-Mother born,  
 Our great redemption from above did bring ;  
 For so the holy sages once did sing,

96. *that runneth underneath*, sc. at Mickleham in Surrey.

96. *Or Severn, etc.* See *Comus*, v. 827 seq.

97. *Or rocky Avon.* As there are three rivers of this name (which in Cymric and Celtic signifies *river*) in England beside those in Wales, it is hard to say which he meant, but most probably that which runs by Bath and Bristol, on account of the cliffs which rise above it.

" But Avon marched in more stately path,  
 Proud of his adamants, with which he shines  
 And glisters wide, as als of wondrous Bath

And Bristow fair, which on his waves he builded hath." *F. Q.* iv. 11, 31.

—*sedgy Lea.* The Lea, which rises in Bedfordshire and falls into the Thames a little below London on the Essex side.

98. *Or coaly Tyne.* As coals come to London from Newcastle-on-Tyne.—*hallowed Dee.* See on *Lycidas*, v. 55.

99. *Or Humber, etc.* So named, it was said, from a Scythian king who landed there, and was overcome and driven into this river (then called *Abus*) where he was drowned, by Loocrine, the son of Brute : see *F. Q.* ii. 10, 14-16 ; iv. 11, 38.

100. *Medway smooth.* This tranquil stream runs through the vales of Kent, and enters the Thames at Sheerness.—*royal-towered.* On account of Windsor Castle, the Tower of London, and the palace of Greenwich, all of which are on its banks : comp. *F. Q.* iv. 11, 27, 28. We may observe in opposition to Warton, that when Milton wrote this poem he probably had not yet seen the Castle of Windsor.

5. *the holy sages*, i.e. the Prophets.

That he our deadly forfeit should release,  
And with his Father work us a perpetual peace.

## II.

That glorious form, that light unsufferable,  
And that far-beaming blaze of majesty,  
Wherewith he wont at Heaven's high council-table 10  
To sit the midst of Trinal Unity,  
He laid aside; and, here with us to be,  
Forsook the courts of everlasting day,  
And chose with us a darksome house of mortal clay.

## III.

Say, heavenly Muse, shall not thy sacred vein  
Afford a present to the Infant God?  
Hast thou no verse, no hymn, or solemn strain,  
To welcome him to this his new abode,  
Now, while the heaven, by the Sun's team untrod,  
Hath took no print of the approaching light, 20  
And all the spangled host keep watch in squadrons bright?

## IV.

See how from far upon the eastern road  
The star-led wizards haste with odours sweet!

6. *deadly forfeit*, i.e. what was forfeited at the Fall; the souls of Adam and Eve and their whole posterity. These, being as it were held in pledge, Christ released by his death. We fear there may be here too familiar an allusion.

8. *that, etc.* An allusion to *Phil.* ii. 7, a favourite text with him at all times, and perhaps the foundation of his future Arianism.

11. *To sit, etc.* As the order is, Father, Son, Holy Ghost. The allusion to earthly councils is perhaps too familiar.

19. *Now, etc.*, i.e. before it is yet day.

20. *took*. This should be *taken*; *take* would also be correct. At that time there was great confusion made between the part. and the perf. tense. We still retain some of these improper participles, ex. gr. *held, sat*.—*no print, etc.* He beautifully expresses the heavens as marked with light by the traces of the Sun's car and steeds.

22. *See, etc.* He supposes the star to have appeared in the east the instant of Christ's birth, and the *wizards* or Magi to have set out at once. Like Spenser and others, he uses *wizard* in its original sense of *wise man, sage*: comp. *Comus*, v. 873.

Oh! run, prevent them with thy humble ode,  
 And lay it lowly at his blessed feet;  
 Have thou the honour first thy Lord to greet,  
 And join thy voice unto the angel quire,  
 From out his secret altar touched with hallowed fire.

## THE HYMN.

## I.

It was the winter wild,  
 While the heaven-born child 30  
 All meanly wrapt in the rude manger lies;  
 Nature in awe to him  
 Had doffed her gaudy trim,  
 With her great Master so to sympathize.  
 It was no season then for her  
 To wanton with the Sun her lusty paramour.

## II.

Only with speeches fair  
 She woos the gentle air  
 To hide her guilty front with innocent snow,  
 And on her naked shame, 40  
 Pollute with sinful blame,  
 The saintly veil of maiden-white to throw,

24. *prevent*, i.e. anticipate, *prævenio*; as in "*preventing grace*," "*Prevent us, O Lord!*" in the Liturgy.

27. *angel quire* sc. that the shepherds heard sing, *Luke* ii. 13.

28. "Then flew one of the Seraphim unto me having a live coal in his hand, which he had taken with the tongs from off the altar; and he laid it upon my mouth," *Is.* vi. 6.

*The Hymn.* In the works of Torquato Tasso there is a "*Canzone, Pel Presépio di nostro Signore nella Cappella di Sisto V. in S. Maria Maggiore.*" Many of the topics are the same as those in the present hymn; but no imitation can be supposed.

30. *While*, i.e. when, or at the time. *While* is a subst. signifying *time*, whence the expression *the while*, i.e. *in the while*, shortened to *while*, as *mean-while* is, in the mean while or time. On the prosody of this line, in which 'born' is a disyllable, see *Life of Milton*, p. 260.

33. *trim*, i.e. attire, dress. See on *L'Allegro*, v. 75.

35. *It was, &c.* For this love-union of the Earth and Sun, see on *Eleg.* v. 55.

37. *Only*, i.e. all she does is.

41. *Pollute*, i.q. polluted, with the usual apocope: see final note ii. on *Per. Lost* i.; or formed from *pollutus*.

Confounded, that her Maker's eyes  
Should look so near upon her foul deformities.

## III.

But he, her fears to cease,  
Sent down the meek-eyed Peace;  
She, crowned with olive green, came softly sliding  
Down through the turning sphere,  
His ready harbinger,  
With turtle wing the amorous clouds dividing; 50  
And, waving wide her myrtle wand,  
She strikes an universal peace through sea and land.

## IV.

No war or battle's sound  
Was heard the world around;  
The idle spear and shield were high up hung;  
The hooked chariot stood,  
Unstained with hostile blood;  
The trumpet spake not to the armed throng;  
And kings sat still with awful eye,  
As if they surely knew their sovran Lord was by. 60

## V.

But peaceful was the night,  
Wherein the Prince of Light

44. *so near*, i.e. he being so near.

45. *cease*, i.e. to cause to cease; an unusual sense of this verb. We meet it however in Spenser, "Ne wote I how to *cease* it," *Shep. Cal., March*, v. 102.

47. *sliding*. See on *Vac. Exercise*, v. 4.

48. *the turning sphere*, i.e. the system of spheres caused to revolve by the Primum Mobile: see the Ptolemaic Astronomy in *Life of Milton*.

52. *strikes, etc.* Alluding to the effect of the stroke of the wand of a prophet, magician, etc. There can be no reference whatever to the *ferire fasces* of the Latins, for that was done by the parties themselves.

55. *idle*, i.e. no longer in use, useless; *ibel*, A.-S.; *eitel*, Germ.—*hung up high*. Probably alluding to the custom of hanging up arms, that were to be used no more, in temples: see *Hor. Carm.* iii. 26; *Ep.* i. 1, 4.

56. *The hooked chariot*, i.e. the scythed chariot, *quadriga falcata*. Spenser describes the Souldan's chariot as

"With iron wheels and *hooks* armed dreadfully." *F. Q.* v. 8, 28.—K.

59. *awful*, i.e. full of awe or reverence.

His reign of peace upon the earth began.  
 The winds, with wonder whist,  
 Smoothly the waters kissed,  
 Whispering new joys to the mild ocean,  
 Who now hath quite forgot to rave,  
 While birds of calm sit brooding on the charmed wave.

## VI.

The stars, with deep amaze,  
 Stand fixed in steadfast gaze,  
 Bending one way their precious influence,  
 And will not take their flight,  
 For all the morning-light,  
 Or Lucifer that often warned them thence;  
 But in their glimmering orbs did glow,  
 Until their Lord himself bespake, and bid them go.

## VII.

And, though the shady gloom  
 Had given day her room,  
 The sun himself withheld his wonted speed;

65. *whist*, i.e. whisted (hushed) part. of old verb *to whist* or *hist* (*Il. Pens.* v. 55).

"The air is clear and southern winds are *whist*." *Marlow, Dido*.—*T.* Stanyhurst, as Warton observes, renders the *intenti ora tenebant* of Virgil by "they *whisted* all."

68. *While, etc.* It is to be recollected that the halcyon-days are in mid-winter.—*charmed*, sc. by the wand of Peace.

71. *one way*, i.e. in one direction, sc. toward where the infant Deity lay. The meaning is that, according to the principles of astrology, there was no malign influence exercised: see on *Par. Lost*, x. 659.

73. *For all*, i.e. notwithstanding all the efforts of. It is still in use.

76. *bespake*, i.e. spake. Spenser makes continual use of this word, which is of the form of, *bewail, bedew, begrudge*, etc., which are slightly intensive.

77 seq. "I saw Phœbus thrust out his golden head

Upon her to gaze;

But when he saw how broad her beams did spread

It did him amaze.

He blushed to see another sun below,

Ne durst again his fiery face outshow." *Spenser, Shep. Cal.* iv.—*B. W.*

78. *room*, i.e. place: see on *Vac. Exerc.* v. 58.



And hid his head for shame,  
 As his inferior flame  
 The new-enlightened world no more should need;  
 He saw a greater sun appear  
 Than his bright throne or burning axletree could bear.

80

## VIII.

/ The shepherds on the lawn,  
 Or ere the point of dawn,  
 Sat simply chatting in a rustic row;  
 Full little thought they than  
 That the mighty Pan  
 Was kindly come to live with them below.  
 Perhaps their loves, or else their sheep,  
 Was all that did their silly thoughts so busy keep.

90

## IX.

/ When such music sweet  
 Their hearts and ears did greet,  
 As never was by mortal finger strook;  
 Divinely-warbled voice  
 Answering the stringed noise,  
 As all their souls in blissful rapture took.  
 The air, such pleasure loth to lose,  
 With thousand echoes still prolongs each heavenly close.

99

81. *As*, i.e. as if; a frequent signification of this word in those times; it is a mere ellipsis.

82. *new-enlightened*, sc. by this Sun of Righteousness which had newly arisen on it.

86. *Or ere*, i.e. ere, before. It seems to be a reduplication. Though we adhere to the poet's own text we have however no doubt but that it should be *or e'er*, i.q. *or ever*, i.e. before ever (*or* is A.-S. *áþ*, "before"). "And brake all their bones to pieces *or ever* they came at the bottom of the den." *Dan.* vi. 24.

88. *than*, i.q. then: see *Life of Milton*, p. 384.

89. *Pan*. As this name signifies *All*, and, in the Old Testament, God is called the Shepherd of Israel, and religious teachers are termed Pastors, the poets thought themselves justified in using it as an epithet of the true God: comp. Spenser, *Shep. Cal. May and July*.

97. *noise*, i.e. symphony, concert: see on *At a Solemn Music*, v. 18.

98. *As*, i.e. so that it.—*took*. See on *Vac. Exerc.* v. 20.

## X.

Nature, that heard such sound,  
 Beneath the hollow round  
 Of Cynthia's seat, the airy region thrilling,  
 Now was almost won  
 To think her part was done,  
 And that her reign had here its last fulfilling.  
 She knew such harmony alone  
 Could hold all Heaven and Earth in happier union.

## XI.

/ At last surrounds their sight  
 A globe of circular light, 110  
 That with long beams the shame-faced Night arrayed.  
 The helmed Cherubim,  
 And sworded Seraphim,  
 Are seen, in glittering ranks with wings displayed,  
 Harping, in loud and solemn quire,  
 With unexpressive notes to Heaven's new-born Heir.

## XII.

Such music—as 't is said—  
 Before was never made,  
 But when of old the Sons of Morning sung ;  
 While the Creator great 120  
 His constellations set,  
 And the well-balanced World on hinges hung,

102. *the hollow round, etc.*, i.e. the lunar sphere.

106. *its*. See *Life of Milton*, p. 439. This and *Par. Lost*, i. 254 are the only places in his poetry, or even, we believe, in his prose, where Milton uses this then rather unusual term. For *Par. Lost*, iv. 814, see the note on that place.

107. *alone*, i.e. without any aid from her.

108. *in happier union*, sc. than had hitherto prevailed.

109. *surrounds*. This seems to mean that it entirely occupied their sight, let them look which way they would.

110. *globe*. He uses this word (*Par. Lost*, ii. 512) of a body or troop: comp. *Par. Reg.* iv. 581.

116. *unexpressive*, i.e. inexpressible, that cannot be expressed,—

"The fair, the chaste, the *unexpressive* She." *As You Like it*, iii. 2.—*W.*

117 *seq.* The whole of this stanza is founded on *Job*, xxxviii. 4–11.

And cast the dark foundations deep,  
And bid the weltering waves their oozy channel keep.

## XIII.

/ Ring out, ye crystal spheres!  
Once bless our human ears,  
—If ye have power to touch our senses so—  
And let your silver-chime  
Move in melodious time,  
And let the base of heaven's deep organ blow; 130  
And with your ninefold harmony  
Make up full consort to the angelic symphony.

## XIV.

For if such holy song  
Enwrap our fancy long,  
Time will run back, and fetch the Age of Gold;  
And speckled Vanity  
Will sicken soon and die,  
And leprous Sin will melt from earthly mould;  
And Hell itself will pass away,  
And leave her dolorous mansions to the peering day. 140

124. *weltering*, i.e. rolling to and fro: see on *Lycidas*, v. 18.

125. *Ring out, etc.* Alluding to the supposed music of the spheres, which was inaudible to mortal ear: see *Arcades*, v. 72 *seq.* On the whole of this stanza see the Ptolemaic Astronomy in *Life of Milton*.

126. *Once, etc.*, i.e. if it be possible, let this music be heard this one time.

130. *And let, etc.* It is difficult to know what he means by 'the base of heaven's deep organ.' It can hardly be the *Primum Mobile* or ninth sphere. Perhaps it is the winds, etc., of the atmosphere or lowest heaven. As Warton observes, the idea was evidently suggested by the service in St. Paul's.

132. *consort*. See on *At Solemn Music*, v. 27.

136. *speckled Vanity*. This, T. Warton says, may be Vanity clad in a variety of colours; but the 'leprous Sin' of v. 138 seems to indicate that J. Warton was right in referring it to the *maculosum nefas* of Horace, *Carm.* iv. 5, 22. "For the creature was made subject to vanity." *Rom.* viii. 20.

139. *And Hell, etc.* Warton refers to *Æn.* viii. 245; we may add *Il.* xx. 64. Another source perhaps was the *Apocalypse*, where "Death and Hell were cast into the lake of fire" (xx. 14); and "the first heaven and the first earth were passed away" (xxi. 1).

140. *peering*, i.e. appearing, from which it is formed by the aphæresis so

## XV.

Yea Truth and Justice then  
 Will down return to men,  
 Orbed in a rainbow, and like glories wearing;  
 Mercy will sit between,  
 Throned in celestial sheen,  
 With radiant feet the tissued clouds down steering;  
 And Heaven, as at some festival,  
 Will open wide the gates of her high palace-hall.

## XVI.

But wisest Fate says No,  
 This must not yet be so,  
 The Babe lies yet in smiling infancy,

150

common in the English language. "*Peering*," says Warton, "that is, *overlooking* or *prying*, is frequent in Spenser and Shakespeare. I will give one instance from the latter, *Coriolan.* ii. 3:—

And mountainous Error be too deeply piled  
 For Truth to *overpeer*."

"I cannot," says Dunster, "accede to Mr. Warton's idea of *peering*. The morning, when dawning, is commonly described by the old poets as *peering*; to *peer* is to make its first appearance." Neither, it is plain, clearly understood the word; and some of our Shakespearean critics are in like case. *Peer* is now generally used as equivalent to *peep*. It was also another form of *pore*, as in *Merchant of Venice*, i. 1.

143. "The enamelled arras of the rainbow wearing,  
 And Mercy sat between." (*ed.* 1645.)  
 "Orbed in a rainbow; and, like glories wearing  
 Mercy will sit between." (*ed.* 1673.)

*Orbed, etc.* "And a rainbow was upon his head." *Rev.* x. 1.—*K.*—*like glories*, i.e. similar to those of the rainbow in which they were *orbed*. "As the appearance of the bow that is in the cloud in the day of rain, so was the appearance of the brightness that was round about." *Ezek.* i. 28.—*K.*

145. *sheen* (A.-S. *scīn*), light, brightness, i.q. *shine*, as sun-shine, moon-shine. Hence *Sheen* (still remaining in East-Sheen), the original name of Richmond.

146. *the tissued clouds*, i.e. the clouds formed, as it were, out of rich brilliant tissue of varied hues: for the right meaning of *tissue* see final note on *Comus*. The rich cloths laid down for persons of rank to walk on may have been in the poet's mind.—*down-steering*, i.e. directing down their course: comp. *Sam. Agon.* v. 111.

147. "Panditur interea domus omnipotentis Olympi." *Æn.* x. 1.—*K.*

That, on the bitter cross,  
 Must redeem our loss ;  
 So both himself and us to glorify :  
 Yet first, to those ychained in sleep,  
 The wakeful trump of doom must thunder through the deep.

## XVII.

With such a horrid clang  
 As on mount Sinai rang,  
 While the red fire and smouldering clouds outbrake.  
 The aged earth aghast, 160  
 With terror of that blast,  
 Shall from the surface to the centre shake ;  
 When, at the world's last session,  
 The dreadful Judge in middle air shall spread his throne.

## XVIII.

And then at last our bliss  
 Full and perfect is,  
 But now begins ; for from this happy day  
 The Old Dragon under ground,  
 In straiter limits bound,  
 Not half so far casts his usurped sway, 170  
 And, wroth to see his kingdom fail,  
 Swinges the scaly horror of his folded tail.

154. *So both, etc.* "And the glory which thou gavest me I have given them." *John* xvii. 22.—*K*.

155. *Yet first, etc.* "For the Lord himself shall descend from heaven with a shout, with the voice of the archangel, and with the trump of God : and the dead in Christ shall rise." 1 *Thes.* iv. 16.—*K*.

156. *The wakeful, etc.* "A line of great energy, elegant and sublime."—*W*.—*deep*, i.e. the depths of air.

159. *smouldering*. A Spenserian term. *Smoulder* is to yield gradually and almost imperceptibly to the effect of heat. It is probably connected with *smelt*, *melt*. In this line we should perhaps read *from* for *and*.

165. *And then, etc.* i.e. After the final judgement our bliss will be perfect ; it has however already begun.

168. *The Old Dragon, etc.* "The dragon, the old serpent." *Rev.* xx. 2. "His tail drew the third part of the stars of heaven." *Ib.* xii. 4.

172. *Swinges*, i.e. lashes or waves to and fro. *A-S.* *ƿƿungan*, to lash or to

## XIX.

The oracles are dumb,  
 No voice or hideous hum  
 Runs through the arched roof in words deceiving.  
 Apollo from his shrine  
 Can no more divine,  
 With hollow shriek the steep of Delphos leaving.  
 No nightly trance, or breathed spell,  
 Inspires the pale-eyed priest from the prophetic cell. 180

## XX.

The lonely mountains o'er,  
 And the resounding shore,  
 A voice of weeping heard and loud lament;  
 From haunted spring, and dale  
 Edged with poplar pale,  
 The parting Genius is with sighing sent;  
 With flower-inwoven tresses torn  
 The Nymphs in twilight shade of tangled thickets mourn.

swing; of which last *swings* is only another form; for like *k* and *ch*, the hard and soft *g* were commutable. Thus *ridge* is in lowland Scotch, *rig*; *bridge*, *brig*.

"Then often *swindging* with his sinewy train." *Sil. Dubartas*.—*W*.

"And then his sides he *swinges* with his stern." *Chapman, Cæs. and Pomp*.—

*T*. Both are speaking of the lion, and *train* and *stern* are i.q. tail.

173. *The oracles, etc.* This was a frequent assertion of the Fathers, who ascribed to the coming of Christ what was the effect of time. They regarded the ancient oracles as having been the inspiration of the Devil.

174. *No voice, etc.* i.e. there was neither to be heard distinct articulate words, nor a low, indistinct, awe-inspiring murmur.

"From camp to camp through the foul womb of night,

The hum of either army stilly sounds." *Hen. V. iv. Chorus*.—*K*.

181. *The lonely, etc.* He here evidently alludes to the tale told by Plutarch (*De Defect. Or.*) of the voice heard by the master of a vessel bound for Cyprus, as he sailed by an island named Paxa, bidding him tell when he arrived at Palodas, that the great god Pan was dead; and when he reached that port and made the proclamation, loud shrieks and outcries were heard. This is related in the notes on Spenser's *Shepherd's Calendar*; so that Milton, even if he had not read Plutarch at the time, might easily have known it.

183. "A voice was heard in Ramah, lamentation and bitter weeping." *Jer. xxxi. 15*.—*W*.—weeping. Perhaps he wrote *weeping's*.

185. *poplar pale*, i.e. the white poplar.

187. *inwoven*. In both of the original editions *inwoov'n*, which makes the line a syllable short.

## XXI.

In consecrated earth,  
 And on the holy hearth, 190  
 The Lars and Lemures moan with midnight plaint ;  
 In urns and altars round,  
 A drear and dying sound  
 Affrights the Flamens at their service quaint ;  
 And the chill marble seems to sweat,  
 While each peculiar power forgoes his wonted seat.

## XXII.

Peor and Baälim  
 Forsake their temples dim,  
 With that twice battered god of Palestine ;  
 And mooned Ashtaroth, 200  
 Heaven's queen and mother both,  
 Now sits not girt with tapers' holy shine ;  
 The Lybic Hämmon shrinks his horn ;  
 In vain the Tyrian maids their wounded Thammuz mourn.

## XXIII.

And sullen Moloch, fled,  
 Hath left in shadows dread  
 His burning idol all of blackest hue ;  
 In vain with cymbals' ring  
 They call the grisly king,  
 In dismal dance about the furnace blue ; 210

189. *In, etc.* He makes a mistake here, for the Lars and Lemurs were nearly the same, the latter being the genus and the former the species. Both were the souls of the dead, and they had nothing to do with consecrated earth, by which he would seem to mean a churchyard, a thing unknown to the ancients.

194. *Flamens.* He seems to use this word for priests in general ; for the Roman Flamen was not a regular ministrant at a temple : see our *Ovid's Fasti, Excurs. II.—quaint.* See on *Arcades*, v. 47.

196. *the chill, etc.* A usual prodigy : see *Virg. Geor.* i. 480.

197. *Peor, etc.* For these deities, see *Life of Milton, Pneumatology.*

199. *With that, etc., i.e.* Dagon.

201. *Heaven's, etc.* He seems to have taken the idea of her being Heaven's mother from Selden, *De Diis Syriis*, for it does not occur in Scripture.

202. *shine, i.q.* sheen, v. 145.—*shrinks, i.e.* causes to shrink, draws in. We have not met with it elsewhere in a causal sense.

207. *burning, i.e.* that is heated internally so as to consume the infants placed in its arms.

The brutish gods of Nile as fast,  
Isis, and Orus, and the dog Anubis hast.

## XXIV.

Nor is Osiris seen  
 In Memphian grove or green,  
 Trampling the unshowered grass with lowings loud;  
 Nor can he be at rest  
 Within his sacred chest,  
 Nought but profoundest hell can be his shroud;  
 In vain, with timbreled anthems dark,  
 The sable-stoled sorcerers bear his worshiped ark. 220

## XXV.

He feels, from Juda's land,  
 The dreaded Infant's hand,  
 The rays of Bethlehem blind his dusky eyn;  
 Nor all the gods beside  
 Longer dare abide,  
 Nor Typhon huge ending in snaky twine.  
 Our Babe, to shew his Godhead true,  
 Can in his swaddling-bands control the damned crew.

## XXVI.

| So when the sun in bed,  
 Curtained with cloudy red, 230  
 Pillows his chin upon an orient wave,

212. *hast*, sc. away. *Hast*, i.q. *haste*: see *Life of Milton*, p. 384.

213. *Nor*, etc. He is in error here, for it was Apis, not Osiris, that was in the form of a bull. The *chest* however belongs to Osiris.—*unshowered*, as rain rarely falls in Egypt.

223. *eyn*, the old plural of *eye*.

226. *Nor Typhon*, etc. He means the Egyptian Typhon, whom the Greeks identified with their own being of the same name, to whom the 'snaky twine' belonged. See our *Mythol. of Greece and Italy*, p. 233, 3rd edit.

228. *Can*, etc. He had perhaps the infant Hercules in his mind.

231. *Pillows*, etc. As Warton observes, there is perhaps something too familiar in the expression *pillows his chin*. Petrarca however has an image of a similar nature:—

"Vedi . . . il Sole

Già fuor dell' Oceano *infino al petto*."

*Trionfo della Castità*, *terz.* 60.—K.

—*orient*, i.e. bright. See on *Par. Lost*, i. 546.



The flocking shadows pale  
Troop to the infernal jail,  
Each fettered ghost slips to his several grave,  
And the yellow-skirted fays  
Fly after the Night steeds, leaving their moon-loved maze.

## XXVII.

But see! the Virgin blest  
Hath laid her Babe to rest,  
Time is our tedious song should here have ending;  
Heaven's youngest-teemed star  
Hath fixed her polished car,  
Her sleeping Lord with handmaid-lamp attending;  
And all about the courtly stable  
Bright-harnessed angels sit in order serviceable.

240

## UPON THE CIRCUMCISION.—M.

(1630.)

Ye flaming powers, and winged warriors bright,  
That erst with music, and triumphant song,  
First heard by happy watchful shepherds' ear,  
So sweetly sung your joy the clouds along,  
Through the soft silence of the listening night,

232. "And yonder shines Aurora's harbinger,  
At whose approach ghosts, wandering here and there,  
Troop home to churchyards; damned spirits all,  
That in cross-ways and floods have burial,  
Already to their wormy beds are gone." *Mids. N. Dr.* iii. 2.—B.

232. *The flocking shadows.* By these he seems to mean infernal spirits as distinguished from ghosts and fays.

234. *fettered*, i.e. bound, obliged to return.—*several*, i.e. separate, distinct.

240. *Heaven's, etc.*, i.e. the new star that had appeared to the Magi. He supposes it to be already stationed over the stable in Bethlehem.—*teemed*, i.e. born, brought forth. *To teem* is properly to empty.

243. *courtly*, i.e. that is now become a royal court.

244. *Bright-harnessed*, i.e. clad in bright armour. "The children of Israel went up harnessed out of the land of Egypt." *Ex.* xiii. 18.—N.

1. *Ye, etc.*, i.e. Ye Seraphim and Cherubim: comp. *Ode on Nat.* v. 112. The former comes from a verb signifying *to burn*; the latter are represented as winged in the vision of Ezekiel.

2. *erst*, i.e. lately, at the Nativity. *Erst*, i.e. *erect*, is apparently the superlative of *ere*, before.

Now mourn ; and if, sad share with us to bear,  
Your fiery essence can distil no tear,

Burn in your sighs, and borrow

Seas wept from our deep sorrow.

He who, with all Heaven's heraldry, whilere 10

Entered the world, now bleeds to give us ease ;

Alas ! how soon our sin

Sore doth begin

His infancy to seize !

O more exceeding love or law more just !

Just law indeed, but more exceeding love ;

For we, by rightful doom remediless,

Were lost in death, till he, that dwelt above

High throned in secret bliss, for us frail dust

Emptied his glory, even to nakedness ; 20

And that great covenant which we still transgress

Entirely satisfied,

And the full wrath beside

Of vengeful justice bore for our excess,

And seals obedience first with wounding smart,

This day. But oh ! ere long,

Huge pangs and strong

Will pierce more near his heart.

---

7. *Your, etc.* On account of the opposition between fire and water. He seems to have had in his mind the words of Ariel :—

"If you now beheld them, your affections

Would become tender.

Dost thou think so, spirit ?

Mine would, sir, were I human." *Tempest*, v. 1.

10. *heraldry*, i.e. troop of heralds announcing his arrival.

15. "*Crudelis mater magis an puer improbus ille ?*  
*Improbus ille puer ; crudelis tu quoque mater.*"

*Virg. Buc.* viii. 49.—*R.*

17. *remediless*, i.e. without remedy. He frequently uses this word: comp. *Par. Lost*, ix. 919 ; *Sam. Agon.* v. 648.

20. *Emptied*. See on *Ode on Nativity*, v. 8.

24. *excess*, i.e. transgression, *excedo*, *excessus*.

25. *And seals, etc.*, i.e. gives the first proof of obedience by complying with circumcision, the first act enjoined by the Mosaic Law. "He that hath received his testimony hath set to his seal that God is true." *John* iii. 33.

THE PASSION.—*M.*

(1630.)

## I.

EREWILE of music, and ethereal mirth,  
 Wherewith the stage of air and earth did ring,  
 And joyous news of heavenly Infant's birth,  
 My Muse with angels did divide to sing;  
 But headlong joy is ever on the wing,  
 In wintry solstice like the shortened light  
 Soon swallowed up in dark and long out-living night.

## II.

For now to sorrow must I tune my song,  
 And set my harp to notes of saddest woe,  
 Which on our dearest Lord did seize ere long, 10  
 Dangers, and snares, and wrongs, and worse than so,  
 Which he for us did freely undergo:  
 Most perfect Hero, tried in heaviest plight  
 Of labours huge and hard, too hard for human wight!

## III.

He, sovran Priest, stooping his regal head,  
 That dropped with odorous oil down his fair eyes,  
 Poor fleshly tabernacle enterèd,

1. *Erewhile, etc.* Alluding to the *Ode on the Nativity*, composed for Christmas, while this was for the following Easter.

4. *divide*, i.e. join, unite with in musical divisions.

"And all the while sweet music did *divide*  
 Her looser notes, with Lydian harmony." *F. Q.* iii. 1, 40.—*W.*

"Sung by a fair queen in a summer's bower  
 With ravishing *divisions* to her lute." 1 *Hen. IV.* ii. 1.—*W.*

11. "The *snares* of death prevented me." *Ps.* xviii. 5.—*K.*

13. "To make the captain of their salvation *perfect* through sufferings."  
*Heb.* ii. 10.—*T.*

15. "Like the precious ointment upon the head, that ran down upon the  
 beard, even Aaron's beard." *Ps.* cxxxiii. 2.—*K.*

17. *Poor, etc.* Perhaps he had in his mind *Æn.* viii. 362 *seq.*

His starry front low-roofed beneath the skies.  
 O what a mask was there ! what a disguise !  
 Yet more ; the stroke of death he must abide, 20  
 Then lies him meekly down fast by his brethren's side.

## IV.

These latest scenes confine my roving verse,  
 To this horizon is my Phœbus bound.  
 His Godlike acts, and his temptations fierce,  
 And former sufferings elsewhere are found ;  
 Loud o'er the rest Cremona's trump doth sound.  
 Me softer airs befit, and softer strings  
 Of lute, or viol still, more apt for mournful things.

## V.

Befriend me, Night, best patroness of grief !  
 Over the pole thy thickest mantle throw, 30  
 And work my flattered fancy to belief,  
 That heaven and earth are coloured with my woe ;  
 My sorrows are too dark for day to know.  
 The leaves should all be black whereon I write,  
 And letters, where my tears have washed, a wannish white.

## VI.

See, see the chariot, and those rushing wheels,  
 That whirled the prophet up at Chebar flood !

19. *Oh, what, etc.* Alluding to the masks then so much in vogue : see v. 2.

21. *Then lies him.* It should be *lays him*. A man *lies* down ; *lays him* (-self) down. The more usual mistake is *lay* for *lie*. We have seen a MS. letter of Addison's in which occurs, "and had it *laying* by him."

22. *latest.* *later*, ed. 1645.—*confine*, i.e. limit.

26. *Loud, etc.* Meaning the *Christiad* of Vida of Cremona.

28. *still*, i.e. gentle, not loud. See on *Il Pens.* v. 127.

30. *pole.* See on *Vac. Exercise*, v. 34.

34. *The leaves, etc.* The absurd usage of black title-pages with white letters actually prevailed at that time.

36. *See, see, etc.* Alluding to the eighth chapter of *Ezekiel*, in which the Prophet, at 'Chebar flood,' is, in ecstatic vision, snatched up by him that sat on the chariot with the 'rushing wheels,' and carried to Jerusalem. The young poet seems to have thought that it was one of the Cherubim that transported the Prophet.

My spirit some transporting Cherub feels  
 To bear me where the towers of Salem stood,  
 Once glorious towers, now sunk in guiltless blood. 40  
 There doth my soul in holy vision sit,  
 In pensive trance, and anguish, and ecstatic fit.

## VII.

Mine eye hath found that sad sepulchral rock,  
 That was the casket of heaven's richest store,  
 And here, though grief my feeble hands up-lock,  
 Yet on the softened quarry would I score  
 My plaining verse as lively as before;  
 For sure so well instructed are my tears,  
 That they would fitly fall in ordered characters.

## VIII.

Or should I, thence hurried on viewless wing, 50  
 Take up a weeping on the mountains wild,  
 The gentle neighbourhood of grove and spring  
 Would soon unbosom all their echoes mild,  
 And I—for grief is easily beguiled—  
 Might think the infection of my sorrows loud  
 Had got a race of mourners from some pregnant cloud.

*This subject the author finding to be above the years he had, when he wrote it, and nothing satisfied with what was begun, left it unfinished.*

39. *To bear*, i.e. bearing. Like the classic and Romanic languages.

40. *sunk in guiltless blood*, i.e. sunk or ruined on account of having shed the guiltless blood of Jesus.

41. *There doth*, etc. He had probably the *Lamentations of Jeremiah* in his mind.

47. *as before*. As in the *Ode on the Nativity*?

50. *thence hurried*, i.e. hurried thence. *Hurried* is rapt, carried away precipitately. He uses it frequently in *Par. Lost*.—*viewless*, i.e. invisible.

51. "For the mountains will I *take up a weeping* and a wailing." *Jer. ix. 10.*—*W.*

56. *Had got*, etc. Alluding to the story of Ixion. We fear that Dunster had too much reason for saying that the stanza "terminates feebly, in a most miserable, disgusting *conchetto*."

ON SHAKESPEARE.—*M.*

1630.)

WHAT needs my Shakespeare for his honoured bones  
 The labour of an age in piled stones?  
 Or that his hallowed reliques should be hid  
 Under a star-ypointing pyramid?  
 Dear son of memory, great heir of fame,  
 What needest thou such weak witness of thy name?  
 Thou, in our wonder and astonishment,  
 Hast built thyself a live-long monument.  
 For whilst, to the shame of slow-endeavouring art,  
 Thy easy numbers flow, and that each heart 10  
 Hath from the leaves of thy unvalued book  
 Those Delphic lines with deep impression took,  
 Then thou, our fancy of itself bereaving,  
 Dost make us marble with too much conceiving;  
 And so sepulchred in such pomp dost lie,  
 That kings for such a tomb would wish to die.

4. *y-pointing*. This term is incorrect, for it was only to the past participle that *y* (A.-S. *ge*) was prefixed.

5. "Ye English shepherds, sons of memory." *Brown, Brit. Past.* ii. 1.—*T.*  
 —*heir*, i.e. possessor. See on *Comus*, v. 334.

"And make us heirs of all eternity." *Love's Lab. Lost*, i. 1.—*K.*

9. *whilst*, i.q. *when*. See on *Ode on Nativ.* v. 30. When writing this and the following line he may have thought on these words of the editors of Shakespeare's Plays, 1623: "His mind and hand went together, and what he thought he uttered, with that easiness that we have scarce received from him a blot in his papers."

11. *unvalued*, i.e. invaluable. See on *Par. Lost*, i. 554.

"Inestimable stones, *unvalued* Jewels." *Rich. III.* i. 4.—*T.*

12. "Utiliumque sagax rerum, et divina futuri,  
 Sortilegis non discrepuit sententia Delphis." *Hor. A. P.* 218.—*K.*

14. *Dost make*, etc. i.e. we are so entirely absorbed by thy poetry, that we become almost as insensible to external objects as if we were made of marble.

15. *sepulchred*. Accented like *sepulcrum* and *sepolcro*, It.—*in such pomp*, etc. Todd (on *Manus*, v. 16) quotes the following lines from a sonnet of Marino's to the memory of T. Tasso:—

"Sepolto! ah no; che quanto ammira e sente  
 Il tuo nome gli è tomba."

This however is a mere coincidence.

## ON THE UNIVERSITY CARRIER,

WHO SICKENED IN THE TIME OF HIS VACANCY, BEING FORBID TO GO  
TO LONDON, BY REASON OF THE PLAGUE.—*M.*

HERE lies old Hobson. Death hath broke his girt,  
And here, alas! hath laid him in the dirt;  
Or else the ways being foul, twenty to one,  
He is here stuck in a slough, and overthrown.  
'T was such a shifter, that, if truth were known,  
Death was half glad when he had got him down;  
For he had any time this ten years full  
Dodged with him, betwixt Cambridge and the Bull.  
And surely Death could never have prevailed,  
Had not his weekly course of carriage failed; 10  
But lately finding him so long at home,  
And thinking now his journey's end was come,  
And that he had ta'en up his latest inn,  
In the kind office of a chamberlin  
Shewed him his room where he must lodge that night,  
Pulled off his boots, and took away the light.  
If any ask for him, it shall be said,  
Hobson has supped, and is newly gone to bed.

ANOTHER ON THE SAME.—*M.*

HERE lieth one, who did most truly prove  
That he could never die while he could move;

5. 'T was, i.e. He was. An indefinite familiar mode of expression, like *es war*, Germ.; *c'était*, Fr.

7. any time, i.e. at various times.

8. *Dodged*, i.e. tried to circumvent him. *To dodge* is merely a form of *to dog*.—*the Bull*. This was the inn in Bishopsgate Street at which Hobson used to put up. Hobson's stable at Cambridge was in existence some years ago, and may be still. On the walls we remember seeing a large picture of the old man and his horse.

14. *chamberlin*. The chamberlain at the inns of those times, like the Italian *cameriere* of the present day, united in himself the offices of waiter, chambermaid, and Boots.

So hung his destiny, never to rot  
 While he might still jog on and keep his trot ;  
 Made of sphere-metal, never to decay  
 Until his revolution was at stay.  
 Time numbers motion, yet—without a crime  
 'Gainst old Truth—motion numbered out his time ;  
 And, like an engine moved with wheel and weight,  
 His principles being ceased, he ended straight. 10  
 Rest, that gives all men life, gave him his death,  
 And too much breathing put him out of breath ;  
 Nor were it contradiction to affirm  
 Too long vacation hastened on his term.  
 Merely to drive the time away he sickened,  
 Fainted, and died, nor would with ale be quickened.  
 'Nay,' quoth he, on his swooning bed outstretched,  
 'If I mayn't carry, sure I'll ne'er be fetched,  
 But vow, though the cross doctors all stood hearers,  
 For one carrier put down to make six bearers.' 20  
 Ease was his chief disease, and, to judge right,  
 He died for heaviness that his cart went light.  
 His leisure told him that his time was come,  
 And lack of load made his life burdensome,

5. *sphere-metal*, i.e. metal like that of which the celestial spheres are composed, which are in perpetual motion.

7. *Time, etc.* i.e. the motion or velocity of a body is computed by the time it takes to go through a given space.

10. *His principles*, i.e. the weight and wheels by which it acted.—*being ceased*, i.e. having ceased ; or *ceased* may be used in a causal sense, as in *Ode on Nativ. v. 45*.

12. *breathing*, i.e. relaxation. "It is the *breathing*-time of day with me." *Ham. v. 2*. "He *breathed* his sword and rested him till day." *F. Q. vi. 11, 47*.

14. *term*, i.e. termination, end. A play on the college term.

18. *fetched*, i.e. brought. We still say, "*Fetch* me a porter," etc.

20. *For one, etc.*, i.e. if he is put down, suppressed, put out of employment, or it may be, put down in his grave, there must be six persons to carry his coffin. *Carrier* is to be read as in v. 28.

22. *heaviness*, sc. of mind, grief.

28. *As*, i.e. as if.—*were prest to death*. On this expression see *Life of Milton*, p. 265. There is another sense of *prest* (sc. ready),—

"To warn her foe to battle to be *prest*." *F. Q. v. 7, 27*.

But it would hardly answer here.



That even to his last breath—there be that say 't—  
 As he were prest to death, he cried : More weight !  
 But, had his doings lasted as they were,  
 He had been an immortal carrier.  
 Obedient to the moon he spent his date  
 In course reciprocal, and had his fate  
 Linked to the mutual flowing of the seas,  
 Yet—strange to think !—his wain was his increase.  
 His letters are delivered all and gone,  
 Only remains this superscription.

30

AN EPITAPH ON THE MARCHIONESS OF  
 WINCHESTER.—*M.*

(1631.)\*

THIS rich marble doth inter  
 The honoured wife of Winchester,  
 A Viscount's daughter, an Earl's heir,  
 Besides what her virtues fair  
 Added to her noble birth,

30. *course reciprocal*, sc. between Cambridge and London ; and as he went so many times a month regularly, he may be said to have obeyed the moon.

32. *wain*. A play on the similar sound of *wain* and *wane*. Shakespeare also (*Son.* 126) has a play on *wane* : "Who hast by *waning* grown."

\* Led astray by the assertion of Warton, in our *Life of Milton*, when treating of this poem, we dated it too early by the space of three years. The subject of Sir John Beaumont's poem, alluded to by Warton, died in 1614.

Ben Jonson, as well as Milton, wrote a noble elegy on this illustrious lady. It commences thus :—

"What gentle ghost, besprent with April-dew,  
 Hails me so solemnly to yonder yew ?  
 And beckoning woos me from the fatal tree  
 To pluck a garland for herself or me ?"

The reader will call to mind Pope's imitation of this passage.

1. *inter*. The employment of this word here is not quite correct ; for it is only persons who *inter* (*in terram ponunt*).

3. *an Earl's heir*. Her mother was one of the coheireses of Earl Rivers (*Life of Milton*, p. 256). *Earl's*, a dissyl. (*ib.* p. 260).

"The golden *wires* of his *ravishing* harp" (*Peele, Dav. & Baths. Prol.*) is exactly parallel in structure.

More than she could own from earth.  
 Summers three times eight save one  
 She had told ; alas ! too soon,  
 After so short time of breath,  
 To house with darkness and with death !  
 Yet, had the number of her days  
 Been as complete as was her praise,  
 Nature and Fate had had no strife  
 In giving limit to her life.

10

Her high birth and her graces sweet  
 Quickly found a lover meet ;  
 The virgin-quire for her request  
 The god that sits at marriage-feast ;  
 He at their invoking came,  
 But with a scarce well-lighted flame ;  
 And in his garland, as he stood,  
 Ye might discern a cypress-bud.  
 Once had the early matrons run  
 To greet her of a lovely son,  
 And now with second hope she goes,  
 And calls Lucina to her throes ;  
 But, whether by mischance or blame,  
 Atropos for Lucina came,  
 And, with remorseless cruelty,  
 Spoiled at once both fruit and tree.  
 The hapless babe before his birth  
 Had burial, yet not laid in earth,  
 And the languished mother's womb  
 Was not long a living tomb.

20

30

6. *own*, i.e. possess ; here perhaps, derive. Her virtues, he intimates, were derived from heaven.

12. *praise*. Used perhaps in the Latin sense, praiseworthy deeds.

"Sunt hic sua præmia laudi." *Æn.* i. 461.

19. "Adfuit ille quidem ; sed nec solemnia verba

Nec lætos voltus, nec felix attulit omen ;

Fax quoque, quam tenuit, lacrimoso stridula fumo

Utque fuit, nullosque invenit motibus ignes." *Ov. Met.* x. 4.—*J.*

22. *cypress*. Emblematic of a funeral.

25. *And now, etc.*, i.e. she now goes a second time with child.

33. *languished*. He seems to use this verb, like *cease* and *shrink* (*Ode on Nativ.* vv. 45, 202), in a causal sense.

So have I seen some tender slip,  
 Saved with care from winter's nip,  
 The pride of her carnation train,  
 Plucked up by some unheedy swain,  
 Who only thought to crop the flower  
 New shot-up from vernal shower ;  
 But the fair blossom hangs the head  
 Sideways, as on a dying bed,  
 And those pearls of dew she wears  
 Prove to be presaging tears,  
 Which the sad morn had let fall  
 On her hastening funeral.

40

Gentle Lady, may thy grave  
 Peace and quiet ever have !  
 After this thy travail sore  
 Sweet rest seize thee evermore,  
 That, to give the world increase,  
 Shortened hast thy own life's lease !  
 Here, besides the sorrowing  
 That thy noble house doth bring,  
 Here be tears of perfect moan  
 Wept for thee in Helicon ;  
 And some flowers and some bays  
 For thy hearse, to strew the ways,

50

35. *tender slip*, i.e. tender, delicate plant. "Cut his hedges, prune his trees, look to his *tender slips*." *Anim. Rem. Def.*—*T.*

37. *The pride*, etc. i.e. this slip is the finest in the garden, the pride of the remaining flowers, which he calls her 'carnation train,' apparently using 'carnation' in the sense of the Latin *purpureus*, i.e. brilliant, glowing ; for he could hardly mean the flower of that name. See on *Par. Lost*, ix. 429.

38. *Plucked*, etc. There is some confusion here (see *Life of Milton*, p. 426), but the meaning seems to be that as the swain, when intending only to crop a flower, by proceeding too roughly pulls up the plant, so Death when only intending to take the child took the mother also.

47.

"Quiet consummation have,

And renowned be thy grave." *Cymb.* iv. 2.—*K.*

55. *Here be*, etc. Meaning the verses by Ben Jonson and others, written on this occasion.

57. *And some*, etc. A collection of verses in her honour, among which was this poem, was made at Cambridge.

58. *herse*. Probably the A.-S. *hpyrt*, ornament, decoration. Minshew says, a herse is "a monument or empty tomb erected or set up at the month's or year's end, for the honourable memory of the dead."

Sent thee from the banks of Came,  
 Devoted to thy virtuous name ; 60  
 Whilst thou, bright Saint, high sittest in glory,  
 Next her, much like to thee in story,  
 That fair Syrian shepherdess,  
 Who, after years of barrenness,  
 The highly-favoured Joseph bore  
 To him that served for her before,  
 And at her next birth, much like thee,  
 Through pangs fled to felicity,  
 Far within the bosom bright  
 Of blazing Majesty and Light : 70  
 There with thee, new-welcome Saint,  
 Like fortunes may her soul acquaint,  
 With thee there clad in radiant sheen,  
 No Marchioness, but now a Queen.

## SONNET I.\* [VII.]

*On his being arrived to the age of twenty-three.*

How soon hath Time, the subtle thief of youth,  
 Stolen on his wing my three-and-twentieth year !

63. *That fair, etc.* Rachel, whose name signifies *ewe*, who kept the flock of her father Laban, the Syrian, and for whom Jacob served her father.

73. *sheen.* See on *Ode on Nativity*, v. 145.

74. *Queen.* He alludes perhaps to, "And hast made us unto our God *kings and priests*," *Rev.* v. 10 ; and to the Virgin's title *Regina Cæli*, and, as Todd thinks, to Anne Boleyn's last message to her brutal husband. Jonson, in his *Elegy*, has a similar idea :—

"Beholds her Maker, and in him doth see  
 What the beginnings of all beauties be ;  
 And all beatitudes which thence do flow :  
 Which *they that have the crown* are sure to know."

\* See *Life of Milton*, p. 266. In our observations on this poem in that work we fell into an error with respect to France ; for in the sixteenth and early part of the seventeenth century the sonnet was very much cultivated there by Ronsard and other eminent poets.

1. "Time's *thievish* progress to eternity." *Shakespeare, Son.* 77.—*K.*

2. *stolen*, i.e. brought on furtively, without my perceiving it. This, and not

My hasting days fly on with full career,  
 But my late spring no bud or blossom sheweth.  
 Perhaps my semblance might deceive the truth,  
 That I to manhood am arrived so near ;  
 And inward ripeness doth much less appear,  
 That some more timely-happy spirits indueth.  
 Yet be it less or more, or soon or slow,  
 It shall be still in strictest measure even 10  
 To that same lot, however mean or high,  
 Toward which Time leads me, and the will of Heaven.  
 All is, if I have grace to use it so,  
 As ever in my great Task-Master's eye.

---

ON TIME.—M.

FLY, envious Time, till thou run out thy race ;  
 Call on the lazy leaden-stepping Hours,  
 Whose speed is but the heavy plummet's pace ;  
 And glut thyself with what thy womb devours,

taking away, must be the sense, as in Milton's mode of computation his twenty-third year began on his twenty-fourth birthday, i.e. the day he completed his twenty-third year.

4. *But, etc.* It appears from this, that, though he had already written the *Ode on the Nativity, etc.*, he regarded himself as a late-flowering plant in the gardens of literature.

5. *Perhaps, etc.*, i.e. his very youthful appearance might induce people to think him younger than he was.

7. *inward ripeness*, i.e. that inward ripeness. He seems to mean that his youthful appearance might also conceal from people the fact that the development of his mental powers was not so great as in those whose minds had ripened earlier.

9. *soon*, i.e. quick, early. He uses it as an adjective.

10. *even*, i.e. equal, in proportion.—*lot*, i.e. station in life.

13. *All, etc.* His meaning here is obscure, but it seems to be : All depends upon my employing it as feeling myself to be under the eyes of my great Task-Master.

1. *envious*. On account of his destructive nature, as if he envied existence to any.

2. *Call on*, i.e. bid hasten.

3. *Whose speed, etc.* An evident allusion to the pendulum.

4. *And glut, etc.* Alluding probably to Saturn's (Time's) devouring his offspring.

Which is no more than what is false and vain,  
 And merely mortal dross ;  
 So little is our loss,  
 So little is thy gain.  
 For whenas each thing bad thou hast entombed,  
 And last of all thy greedy self consumed, 10  
 Then long Eternity shall greet our bliss  
 With an individual kiss,  
 And joy shall overtake us as a flood ;  
 When everything that is sincerely good  
 And perfectly divine,  
 With truth, and peace, and love, shall ever shine  
 About the supreme throne  
 Of Him, to whose happy-making sight alone  
 When once our heavenly-guided soul shall climb,  
 Then, all this earthy grossness quit, 20  
 Attired with stars, we shall for ever sit,  
 Triumphant over Death, and Chance, and thee, O Time !

9 *Whenas*, i.e. when that, as soon as.

13. "Behold I will extend peace to her as a river." *Is.* lxi. 12.—*K.*

14. *sincerely*, i.e. purely, thoroughly, *sincere*: comp. *Com.* v. 454.

18. *happy-making sight*. The Beatific Vision.

21. *Attired with stars*. This expression has been hitherto generally misunderstood. Most persons we believe take it, with Warton, to denote "the investiture of the soul with a robe of stars." In support of this sense may be quoted:

"Ed ecco in sogno, *di stellata veste*

*Cinta*, gli appar la sospirata amica." *Ger. Lib.* xii. 91:

which, however, Guastavini explains, "*Adornata di splendore simile a quello delle stelle.*" On the other hand it is to be recollected that our word *attire*, reduced in the usual manner to *tire*, is the French *atours* (*dame d'atours* is *tire-woman*), of which the original sense was *bandeau*, head-dress, whence we still use the *tire* of a wheel to express the iron band that goes round it. In the language of the chase and of heraldry, the *attire* of a buck or stag was the horns; in that of botany (see *Grew, Anatomy of Plants*), the *attire* of a flower was its whorl of stamina. In accordance with this sense we read in the Scottish king's beautiful Quair, "Her golden hair and rich attire;" in the *Seven Champions* (ii. 13), a portion of Milton's early reading, "She tore her attire from her head, and rent her golden hair;" in *Lev.* xvi. 4, "And with the linen mitre shall he be attired." Fuller says of Queen Elizabeth, "Being much heightened with her head-attire;" and Addison (*Tatler*, No. 110), "Certain attire made either of cambric, muslin, or other linen, on her head." From this sense of *attire*, and the passage, "And upon her head a crown of twelve stars" (*Rev.* xii. 1), and—

## AT A SOLEMN MUSIC.—M.

BLEST pair of Sirens, pledges of Heaven's joy,  
 Sphere-born harmonious sisters, Voice and Verse,  
 Wed your divine sounds, and mixed power employ,  
 Dead things with inbreathed sense able to pierce,  
 And to our high-raised fantasy present  
 That undisturbed song of pure concent,  
 Aye sung, before the sapphire-coloured throne,  
 To Him that sits thereon,  
 With saintly shout and solemn jubilee;  
 Where the bright Seraphim in burning row

10

"Ma su nel cielo infra i beati cori

Hai di stelle immortali aurea corona," (*Ger. Lib. i. 2.*)

Milton may have formed his idea of the Blest sitting in heaven and wearing coronets of stars.

\*.\* Warton concludes his notes on this poem as follows:—"Perhaps something more moral (!), more plain and intelligible would have been more proper. John Bunyan, if capable of riming, would have written such an inscription for a clock-case. The latter part of these lines may be thought wonderfully sublime, but it is the cant of the times. The poet should be distinguished from the enthusiast." One is tempted to ask what notion of religion could he have had who saw nothing here but cant; of which, by the way, Addison has quite as much in the later numbers of the *Spectator*.

1. *pledges*, i.e. offspring, *pignora*.

2. *Sphere-born*. As in *Comus* (v. 241) he calls Echo, 'daughter of the sphere.' Still from his terming them Sirens one might suspect the true reading to be *sphere-borne*, as Plato placed the Sirens on the spheres. Our forefathers made no distinction between *born* and *borne*, which are in fact the same word. Spenser uniformly spells the former *borne*, and in the first edition of *Par. Lost*, the latter is spelt *born* in ii. 408, 953. The same ambiguity, we may observe, prevails with regard to the "shard-borne beetle" in *Macbeth*, iii. 2. Our own opinion is that "shard-borne" is i.q. dung-born. Jonson has (*Tale of a Tub*, iv. 5) "cow-shard," and this is the natal soil of certain beetles; while these insects do not fly by means of their *elytra*, of which we also doubt if the term *shard* could properly be used.

3. *Wed*, etc. In reading this verse the cæsura must be made at *divine*.

4. *pierce*. In Milton's time, this word and *fierce* were pronounced short.

6. *concent*, i.e. concert, harmony, *concentus*. It is the proper term, *concert* (*concerto*, It.) being apparently a corruption of it.

7. "And above the firmament that was over their heads was the likeness of a throne as the appearance of a sapphire-stone." *Ezek. i. 26*.

10 *seq.* "And I beheld and I heard the voice of many angels round about the throne, . . . And the number of them was ten thousand times ten thousand

Their loud up-lifted angel-trumpets blow,  
 And the Cherubic host in thousand quires  
 Touch their immortal harps of golden wires,  
 With those just Spirits that wear victorious palms,  
 Hymns devout and holy psalms  
 Singing everlastingly :  
 That we on earth, with undiscording voice,  
 May rightly answer that melodious noise ;  
 As once we did, till disproportioned sin  
 Jarred against nature's chime, and with harsh din 20  
 Broke the fair music that all creatures made  
 To their great Lord, whose love their motion swayed  
 In perfect diapason, whilst they stood  
 In first obedience, and their state of good.

and thousands of thousands." *Rev.* v. 11. "After this I beheld, and lo ! a great multitude which no man could number . . . stood before the throne . . . with white robes and palms in their hands." *Rev.* vi. 9.

10. *burning*. Alluding to the derivation of their name : see *Life of Milton*, p. 479.

13. "Listening to what unshorn Apollo sings  
 To the touch of golden wires." *Vac. Exerc.* v. 87.—*T*.

14. *wear*. It should rather be *bear*, as the palms were in their hands. Spenser however has—

"Been they not bay-branches which they do bear  
 All for Eliza in her hand to wear?" *Sh. Cal. April*, v. 104.

18. *noise*, i.e. chorus, symphony, band. "See if thou canst find out Sneak's noise ; Mistress Tearsheet would fain have some music." 2 *Hen.* IV. ii. 4. "The smell of the venison going through the street will invite one noise of fiddles or other." *Jonson, Sil. Woman*, iii. 4. "You must get us music too. Call us in a cleanly noise." *Chapman, All Fools*.—*W*. "He did give me orders also to write for . . . a noise of trumpets and a set of fiddles." *Pepys's Diary*, May 7, 1660.—*K*.

"During which time there was a heavenly noise." *F. Q.* i. 12, 39.—*W*.

"Be not afraid, the isle is full of noises,

Sounds, and sweet airs, that give delight and hurt not." *Temp.* iii. 2.—*K*.

The term is as old as the time of Chaucer :—

"When that I herde feare off sodainly

So grete a noise of thundering trumpes blow." *Flower and Leaf*.—*K*.

"That it a blissful noise was to hear." *Ib*.

19. *As once*, i.e. before the Fall.—*disproportioned*, i.e. out of proportion or harmony.

20. *Jarred, etc.* *Jar* and *chime* are both terms employed by musicians ; the latter has been appropriated to the ringing of bells.

23. *diapason*, διαπασών, i.e. the whole eight notes or octave.



Oh ! may we soon again renew that song,  
 And keep in tune with Heaven, till God ere long  
 To his celestial consort us unite,  
 To live with Him, and sing in endless morn of light !

27. *consort* (from *consortium*) had exactly the same sense as *noise* (v. 18).

"Or be of some good *consort* ;

You had a pleasant touch of the cittern once." *Fletch. Capt.* i. 3.—*K.*

"And tune our instrument till the *consort* comes

To make up the full *noise*." *Id. Night-walker*, iii. 3.—*K.*

28. *endless morn*. "For there shall be no night there." *Rev.* xxi. 25.

\*.\* Various readings of the Cambridge MS., in which there are three copies of this Song in Milton's handwriting.†

3. *Mixe* your *choise* words, and happiest sense employ,  
 Dead things with inbreath'd sense able to pierce ;  
*And as [whilst] your equal rapture, temper'd sweet,*  
*In high misterious [holie, happie] spouses meet ;*  
*Snatch us from earth a while*  
*Us of ourselves, and native [home-bred] woes beguile,*  
*And to our high-rays'd, etc.*
10. Where the bright Seraphim in *tripled* [*princely*] row
11. Their loud *immortal* (?) trumpets blow.  
 Loud *symphonie* of silver trumpets blow. }  
*High* lifted, loud, and angel trumpets blow. }
12. And Cherubim, *sweet-winged squires*.
14. With those just Spirits that wear *the blooming* palms,  
 Hymns devout and *sacred* psalms,  
 Singing everlastingly ;  
*While all the roundes and arches blue*  
*Resound and echo Hallelu :*  
 That we on earth, etc.
18. May rightly answer that melodious noise,  
*By leaving out those harsh, ill-sounding [chromatick] jarres*  
*Of clamorous sin that all our musick marres ;*  
*And in our lives and in our song*  
*May keep in tune, etc.*
19. As once we could, etc.
28. To live and sing with him in ever *endless* [*ever glorious, uneclipsed*] light.  
 where day dwells without night. }  
 in endless morn of light. }  
 in cloudless birth of light. }  
 in never parting light. }

† The words within brackets are those that he tried and rejected.

## SECOND PERIOD.

## AT HORTON.

A.D. 1632-1638.      A. ÆT. 24-30.

## SONG.

## ON MAY MORNING.—M.

Now the bright morning-star, day's harbinger,  
Comes dancing from the east, and leads with her  
The flowery May, who from her green lap throws  
The yellow cowslip and the pale primrose.

Hail, bounteous May, that dost inspire  
Mirth, and youth, and warm desire!

1. "And yonder shines *Aurora's harbinger*." *Mids. N. Dr.* iii. 2.—W.
2. "At last the golden *oriental gate*  
Of greatest heaven 'gan to open fair,  
And Phœbus, fresh as bridegroom to his mate,  
*Comes dancing forth*, shaking his dewy hair." *F. Q.* i. 5, 2.—W.
3. "Then came fair May, the fairest maid on ground,  
Deckt all with dainties of her season's pride,  
And *throwing flowers out of her lap* around." *F. Q.* vii. 7, 34.—B.  
"Florida bella, che per l'aria vola,  
Dietro all' Aurora, all'apparir del sole,  
E dal raccolto lembo della stola  
*Gigli spargendo va, rose e viole*." *Ar. Or. Fur.* xv. 57.—K.  
"E scotendo del vel l'umido lembo  
*Ne spargeva i fioretti e la verdura*." *Tasso, Ger. Lib.* xiv. 1.—K.

Notwithstanding these authorities, when we consider the objective turn of Milton's mind, and observe his employment of the adj. *green*, we cannot avoid

Woods and groves are of thy dressing,  
 Hill and dale doth boast thy blessing.  
 Thus we salute thee with our early song,  
 And welcome thee, and wish thee long.

10

## SONNET II. [I.]

## TO THE NIGHTINGALE.

O NIGHTINGALE, that on yon bloomy spray  
 Warblest at eve, when all the woods are still,  
 Thou with fresh hopes the lover's heart dost fill,  
 While the jolly Hours lead on propitious May.  
 Thy liquid notes, that close the eye of Day,  
 First heard before the shallow cuckoo's bill,

suspecting that by the 'green lap' of May he may have meant the verdure which clothes the meads at that season, and have used 'throws' in the sense of throws up, sends forth, *subjicit*.

"Whiles, nothing envious, *Nature them* [the flowers] *forth throws*  
*Out of her fruitful lap.*" *F. Q.* ii. 6, 15.—*K.*

10. "O Maye, with all thy floures and thy grene,  
 Right welcome be thou faire, freshe Maye." *Chauc. C. T.* 1511.—*W.*

1. "Jam, Philomela tuos, foliis adopena novellis,  
 Instituis modulos, *dum silet omne nemus.*" *El.* v. 25.—*W.*

4. *While, etc.* Because it is during the month of May that the nightingale is in full song. She arrives in this country toward the end of April, but her notes are at first few and feeble.—*jolly (jolyf)* i.e. joyous, gay. "Then came the *jolly* Summer." *F. Q.* vii. 7, 29.—*T.* "And after her came jolly June." *Ib.* 35.—*T.* "Than was Prudence right glad and *jolyf*." *Chaucer, Tale of Melibæus.* It is the old French *jolif, joli* ("*Helas! si j'ai mon joli temps perdu,*" *Marot*), the Italian *giulivo*, from *gaudeo*? Milton had here probably in his mind—

'Αλλ' ὅτε δὴ μυσθοῖο τέλος πολυγυθῆές ὦραι  
 δῖέφερον. *Il.* xxi. 450.—*K.*

5. *Thy liquid, etc.* By a most beautiful and original image he represents the nightingale as singing the Day to sleep. By the 'eye of Day' may be meant the sun. "When Phœbus next *unclosed* his wakeful eye." *Fairfax, God. of Bul.* ii. 8.—*T.* "Sweats in the eye of Phœbus." *Hen. V.* iv. 1.—*K.*: comp. *Com. v.* 978.

6. *First heard*, i.e. heard for the first time.—*shallow*. On account of the simplicity and uniformity of his note.—*bill*, i.e. voice or note.—

"But as I lay this other night waking  
 I thought how lovers have a tokening,

Portend success in love. Oh ! if Jove's will  
 Have linked that amorous power to thy soft lay,  
 Now timely sing, ere the rude bird of hate  
 Foretell my hopeless doom, in some grove nigh ; 10  
 As thou from year to year hast sung too late  
 For my relief, yet hadst no reason why :  
 Whether the Muse or Love call thee his mate,  
 Both them I serve, and of their train am I.

---

L' ALLEGRO.—M.

HENCE, loathed Melancholy !  
 Of Cerberus and blackest Midnight born,  
 In Stygian cave forlorn,  
 'Mongst horrid shapes, and shrieks, and sights unholy.  
 Find out some uncouth cell,  
 Where brooding Darkness spreads his jealous wings,  
 And the night-raven sings ;  
 There, under ebon shades and low-browed rocks  
 As ragged as thy locks,

And amongst hem it was a common tale  
 That it were gods to here the nightingale  
 Moche rather than the lewde cuckoo sing." *Chauc. Cuc. and Night.*—N.

9. *bird of hate*, i.e. the cuckoo, as his note was contrary to hers in effect.

13. *Whether, etc.* With the usual ellipsis of *for*.

2. *Of Cerberus, etc.* In Grecian mythology, as Milton well knew (see *Silv.* iii. 31), the spouse of Night was Erebus ; but we should not be justified in making, as some propose, a change here, for he evidently had in view the ordinary derivation of Cerberus, *κῆρ βοῶν*, *heart-devouring*. He was therefore a suitable sire for Melancholy. In like manner Spenser (*Tears of the Muses*, v. 262) makes Ignorance the offspring of Night by her own son Sloth : comp. *Il. Pens.* v. 23.

4. *unholy*, sc. as being in the infernal regions.

5. *uncouth*. He apparently used this term in its tralatitious sense of *rude*, *wild*, rather than in its original sense of *unknown*, *strange*.

6. *jealous*. "Alluding," Warburton says, "to the watch which fowls keep when they are sitting."

8. *ebon*, i.e. black as ebony.

9. *ragged*. This and *ragged* are only different forms of the same word. "The tops of the *ragged* rocks." *Is.* ii. 19.—T.

"Whose *ragged* ruins breed great ruth and pity."

*Spenser, Colin Clout's Come, etc.*, v. 114.—K.

In dark Cimmerian desert ever dwell,  
 But come, thou Goddess fair and free,  
 In Heaven yeleft Euphrosynè,  
 And by men, heart-easing Mirth;  
 Whom lovely Venus, at a birth  
 With two sister Graces more,  
 To ivy-crowned Bacchus bore;  
 Or whether, as some sager sing,  
 The frolic wind that breathes the spring,  
 Zephyr, with Aurora playing,  
 As he met her once a-maying,  
 There, on beds of violets blue,  
 And fresh-blown roses washed in dew,  
 Filled her with thee, a daughter fair,  
 So buxom, blithe, and debonair.

10

20

10. *Cimmerian*. In the *Odyssey* the land of the Cimmerians is represented as being shrouded in perpetual gloom.

11. *fair and free*. These two words are frequently thus joined.

"A daughter cleped Dowsabell,

A maiden *fair and free*." *Drayton, Ecl. iv.—W.*

"The erle's daughter *fair and free*." *Syr Eglamour.—W.*

*Free* is affable, courteous. "And the *free* maids that weave their thread with bones," *Twelfth Night*, ii. 4.

12. *In heaven, etc.* Imitating Homer, who thus gives a celestial and a terrestrial name of the same object. Mirth however is only a translation of Euphrosynè.

14. *Whom, etc.* This parentage of the Graces occur in Servius on *Æn. i. 720*, and nowhere else, to our knowledge.

15. *With, etc.* "*Meat and Drink*, the two sisters of Mirth," says Warburton, who is followed by Todd and Mitford. Why they should thus render Aglaïs and Thalia we cannot conceive.

17. *as some, etc.*, sc. himself; for the genealogy is nowhere else to be found. He esteems it, we may see, to be superior to any other.

18. *frolick*, i.e. joyous, gay; *frölich*, Germ.; *erolijk*, Dutch. The word now in use is *frolicsome*, *frolick* having become a substantive.

21. *There*, i.e. in the place where he met her.

22.

"She looks as clear

As morning roses newly washed with dew." *Tam. of Shrew*, ii. 1.—*B.*

24. *So buxom, etc.* *Buxom* is flexible, yielding, bocrum A.-S.; *biegsam*, Germ. As applied to a woman it was nearly the same as *frees*. *Debonair* (*de bonne air*) had nearly the same signification. Both words are frequent in Spenser.

"So *buxom*, *blithe*, and full [fair?] of face

As Heaven had lent her all his grace." *Per. of Tyre*, i. 1.—*W.*

Haste thee, Nymph, and bring with thee  
 Jest and youthful Jollity,  
 Quips and Cranks, and wanton Wiles,  
 Nods and Becks, and wreathed Smiles—  
 Such as hang on Hebe's cheek,  
 And love to live in dimple sleek ;  
 Sport, that wrinkled Care derides,  
 And Laughter, holding both his sides :  
 Come, and trip it as you go  
 On the light fantastic toe ;  
 And in thy right hand lead with thee

30

"A bowl of wine is wonderous boon cheer  
 To make one blithe, buxom, and debonair."

Randolph, *Aristippus*, 1635.—*T.*

If, as is not unlikely, Milton had this last passage in his mind, it would tend to prove that *L'Allegro* and *Il Penseroso* were written later than *Comus*.

27. *Quips, etc.* A *quip* is a smart repartee. "How liked you my *quip* to Hedon about the garter? was it not witty?" Jonson, *Cynthia's Revels*, ii. 4.—*W.* "What! in thy *quips* and thy *quiddities*!" 1 *Hen. IV.* i. 2.—*W.* *Quip*, from *Quid pro quo*?—*cranks*, Warton says, are cross-purposes, or something similar. Its proper meaning would seem to be something turning, winding, as we speak of the *crank* of a wheel. "Through the *cranks* and offices of man (i.e. of his body)." *Coriol.* i. 1.—*W.* "So many turning *cranks* have they [the planets], so many crooks," *F. Q.* vii. 7, 52.—*W.* A ship is *crank* when she goes out of her course; and we say a *cranky* temper. In the Custom of the Manor described in the *Spectator*, *crinkum-crankum* seems to mean misconduct.

28. "With becks and nods he first began  
 To try the wench's mind;  
 With becks, and nods, and smiles again  
 No answer did he find."

Burton, *Anat. of Mel.* p. 449, ed. 1628.—*W.*

--wreathed. "Because in a smile the features are wreathed or curled, twisted," etc.—*W.*

31. "Here sportful Laughter dwells, here ever sitting  
 Defles all lumpish griefs and wrinkled Care;  
 And twenty merry mates mirth causes fitting,  
 And Smiles, which Laughter's sons, yet infants, are."

Fletcher, *Purp.* Is. iv. 13.—*K.*

33. *Come, etc.*, sc. Mirth, Sport, Laughter, etc.—*trip* (from *tripudior*) signified a dancing kind of motion, either light or serious. "The Vision. Enter, solemnly tripping one after another, six personages." *Hen. VIII.* iv. 2.—*K.*

"Come and go

Each one tripping on his toe." *Tempest*, iv. 2.—*N.*

34. "My pretty, light, fantastic maid." *Drayton, Nymphidia*.—*T.*

The mountain-nymph, sweet Liberty ;  
 And, if I give thee honour due,  
 Mirth, admit me of thy crew,  
 To live with her and live with thee,  
 In unreprieved pleasures free ;  
 To hear the lark begin his flight,  
 And singing startle the dull night  
 From his watch-tower in the skies,  
 Till the dappled dawn doth rise ;  
 Then to come, in spite of sorrow,  
 And at my window bid good morrow,  
 Through the sweet-briar, or the vine,  
 Or the twisted eglantine ;  
 While the cock, with lively din,  
 Scatters the rear of darkness thin,  
 And, to the stack or the barn-door,  
 Stoutly struts his dames before :

40

50

36. *The mountain-nymph*, i.e. the Oreas, one of the Oreades of Grecian mythology, to whom Liberty, who so loves to range freely, naturally belongs.

40. *unreprieved*, i.e. not to be reprieved, innocent. See on *On Shakespeare*, v. 11.

42. "Piercing the *Night's dull ear*." *Hen. V.* iv. *Chor.*—*S.*

44. "And look! the gentle day

Dapples the drowsy east with spots of gray." *Much Ado*, v. 3.—*W.*

45. *Then, etc.* See *Life of Milton*, p. 277.—*in spite of, etc.*, i.e. setting sorrow at defiance as it were, with the cheerfulness of his notes.

47. *Through, etc.* In *Gerard's Herbal* (a book which Milton had read: see on *Par. Lost*, ix. 1101), sweetbriar and eglantine are synonymous; and Spenser says:—

"Through which the *fragrant eglantine* did spread

*His prickling arms*, entrailed with rosy red," (*F. Q.* ii. 5, 29.)

which exactly describes the sweetbriar. The eglantine is now the dog-rose, and it was probably in that sense that Milton used it; we cannot agree with War-ton that he meant the honeysuckle. No inference can be drawn from the epithet *twisted*. Spenser, with whose writings Milton was so familiar, has—

"With *woodbind* flowers and *fragrant eglantine*." *Son.* 71.

49. *While, etc.* The image in the mind of the poet, possibly suggested by the theatre, seems to have been that of a victorious warrior who, to the clang of martial music, pursues a flying enemy, whose troops become less and less dense, like darkness at the approach of light.

50. "And *scatter the darkness* that obscures him." *Jonson, Love Restored*.—*K.*

51. *barn*. A dissyllable: see *Life of Milton*, p. 260.

Oft listening how the hounds and horn  
 Cheerly rouse the slumbering Morn,  
 From the side of some hoar hill,  
 Through the high wood echoing shrill.  
 Sometime walking, not unseen,  
 By hedgerow elms, on hillocks green,  
 Right against the eastern gate,  
 Where the great Sun begins his state,  
 Robed in flames and amber light,  
 The clouds in thousand liveries dight;  
 While the ploughman, near at hand,  
 Whistles o'er the furrowed land,  
 And the milkmaid singeth blithe,  
 And the mower whets his scythe,  
 And every shepherd tells his tale,  
 Under the hawthorn in the dale.

60

53. *Oft listening, etc.* As all the other images here introduced belong to summer, a hypercritic might object to the hounds and horn, and observe that it is only in the winter that the hills are hoar.

54. "Ite voi dunque  
 E non sol precorrete,  
 Ma provocate ancora  
 Col rauco suon la sonnachiosa Aurora."

*Guarini, Pastor Fido*, i. 1.—*T.*

57. *not unseen*, i.e. in the open view of men; suitably with the cheerful man.

59. *Right against, etc.*, i.e. with his face to the brightening east; another indication of cheerfulness.

"Even till the eastern gate, all fiery red,  
 Opening on Neptune with fair, blessed beams,  
 Turns into yellow gold his salt, green streams."

*Mids. N. D.* iii. 9.—*W.*

60. *his state*, i.e. his stately progress.

62. *The clouds, etc.*, sc. as the attendants on his progress. "*Nubesque juxta, variis chlamydatæ coloribus, pompa solenni, longoque ordine videntur ancillari surgenti deo.*" *Prousiones*.—*W.*—*dight*, i.e. furnished with, dressed; A.-S. *bihtan*, to arrange.

67. *Tells his tale*. Headley suggested to Warton that this might signify, takes the number of his sheep. This interpretation, he says, he felt strongly inclined to adopt; and he then proceeds to illustrate and justify it. For example, he quotes from Brown's *Shepherd's Pipe*,—

"When the shepherds from the fold  
 All their bleating charges told,"

in a description of the dawn. All however that he proves is what no one has ever doubted, that *to tell* is to count, and *tale*, account, number; as in 'by weight



Straight mine eye hath caught new pleasures,  
 Whilst the landskip round it measures ;  
 Russet lawns, and fallows grey,  
 Where the nibbling flocks do stray,  
 Mountains on whose barren breast  
 The labouring clouds do often rest,  
 Meadows trim with daisies pied,  
 Shallow brooks, and rivers wide,

70

or by *tale*.' But whenever these words appear in conjunction, the almost invariable meaning is, to narrate something. *Ex. gr.*—

"Told him a *tale*, and took him a noble."

*Vision of Piers Ploughman*, v. 2554.

"The turtle to her mate hath *told her tale*." *Surrey*, p. 3, Ald. edit.

"The lovers walk and *tell their tale*,

Both of their bliss and of their bale." *Id.* p. 73.

"And bid me *tell my tale* in express words." *King John*, iv. 2.

"In winter's tedious nights sit by the fire

With good old folks, and let them *tell their tales*

Of woful ages long ago betid ;

And, ere thou bid good-night, to quit their grief

*Tell* thou the lamentable *tale* of me,

And send the hearers weeping to their beds." *Id.* v. 1.

Even, therefore, though, as Warton says, the circumstance should be "trite, common, and general, and belonging only to ideal shepherds," we believe that Milton used these words in this, their ordinary sense. But there is no necessity for supposing, as Warton seems to do, that these were mere love-tales. The image in the poet's mind may have been the same as in *Ode on Nat.* v. 85 seq., and in both cases he may have thought of Virgil's "Forte sub arguta," etc. (*Buc.* vii.). We said above, 'almost invariable;' for 'tell a tale' occurs sometimes in another sense, namely of taking account of, paying attention to.

"And therefore little *tale hath he told*

Of only dream, so holy was his heart." *Chauc.* *Tale of Nonnes Prest.*

"As worme-foule, of which *I tell no tale*." *Id.* *Assembly of Fowles.*

71. *lawns*. He seems to use this word in its original sense, of heaths, etc., *landes*, Fr. This and the following nouns are all governed by *sees*, in v. 77. —*grey*. We must take this in the sense of light-brown, as in Grey Friars. The flocks wander over the fallows as well as the lawns, picking up the scanty herbage that grows on them.

73. *Mountains, etc.* See *Life of Milton*, p. 277.

76. *trim*. This we take to be a participle (like *fledge* and others) of the verb *to trim*, i.e. to adorn, make symmetric (τρυμνῆσαι, A.-S., to prepare, set in order) ; whence we speak of trimming a dress, a boat, etc. As applied here to meadows, it indicates their smoothness, evenness, and regularity, as opposed to the roughness and ruggedness of the mountains, lawns, and fallows.—*pied*, i.e. variegated. It is here to be joined with 'meadows,' though he doubtless had the "daisies pied" of Shakespeare in his mind.

Towers and battlements it sees,  
 Bosomed high in tufted trees,  
 Where perhaps some Beauty lies,  
 The Cynosure of neighbouring eyes. 80  
 Hard by a cottage-chimney smokes  
 From betwixt two aged oaks,  
 Where Corydon and Thyrsis, met,  
 Are at their savoury dinner set  
 Of herbs and other country messes,  
 Which the neat-handed Phillis dresses ;  
 And then in haste her bower she leaves,  
 With Thestylis to bind the sheaves ;  
 Or, if the earlier season lead,  
 To the tanned haycock in the mead. 90

77. *Towers, etc.* In Milton's time many of the residences of the nobility and gentry retained the battlements and turrets of the Middle Ages, when every house was a fortress. These ancient baronial residences were also in general surrounded by woods, over whose summits their roofs and battlements might be seen to rise. A prosaic critic might object that it was the castle, and not its towers and battlements, that was bosomed in the trees. The poet could hardly have had Windsor Castle in his mind, for that towers on an eminence far above its silvan girdle.

78. "There stands the castle by yon tuft of trees." *Rich. II.* ii. 3.—*K.*

79. *lies*, i.e. dwells, resides ; properly, lodges, stops in. A usual sense of the word in those days.

"And eke a little hermitage thereby,  
 In which an aged holy man did *lie*  
 That night and day said his devotion." *F. Q.* i. 10, 46.

"The tidings to Earl Douglas came  
 In Scotland where he *lay*." *Cherry Chase*.

"It is at Albius' house,

The jeweller's, where the *fair Cytheris lies*." *Jonson, Poetaster*, i. 1.

We may add Sir Henry Wootton's punning definition of an ambassador : "An honest man appointed to *lie* abroad for the good of his country." We still retain this sense of *lie* in *lie* in gaol, an army *lying* before a town, etc.

80. *The Cynosure*, i.e. the lode-star. The Cynosure (*κυνὺς οὐρα*) was the Inner or Lesser Bear, by which the Phœnician mariners directed their course.

"Euse duas Arotos, quarum Cynosura petatur  
 Sidoniis, Helicem Graia carina notet." *Ov. Fasti*, iii. 107.

85. *neat-handed*. He uses *neat-fingered*, of a cook, in *Animadversions*, etc.

89. *lead*, sc. her thither ; i.e. if it be haymaking time.

90. *tanned haycock*. It might seem from this, that at that time the hay was first made up into field-cocks, as is still done, we believe, in the north of England.

Sometimes, with secure delight,  
 The upland hamlets will invite,  
 When the merry bells ring round,  
 And the jocund rebecks sound,  
 To many a youth and many a maid,  
 Dancing in the chequered shade,  
 And young and old come forth to play  
 On a sunshine holiday,  
 Till the live-long daylight fail;  
 Then to the spicy nut-brown ale,  
 With stories told of many a feat,  
 How faery Mab the junkets eat;  
 She was pinched and pulled, she said;  
 And he, by Friar's lantern led,  
 Tells how the drudging goblin sweat,

91

100

91. *secure*, i.e. void of care. In the Latin sense; *se cura*.

92. *upland*, i.e. more elevated, on the sides of the hills; for the meads and cornfields were usually in the plain.

93. *When, etc.* The ringing of peals on the church-bells was a favourite occupation in those days.

94. *rebecks*. This instrument, the Spanish *rabal*, termed by Chaucer and Lydgate, after the French, *ribible*, seems to have been a kind of fiddle. Ducange, *Gloss. v.* 'baudosa' (*ap.* Warton), quotes from a middle-age Latin poet: "Quidam rebeccam armabant." Sir John Hawkins (*ap. eund.*) says that its name comes from *rebeb*, a Moorish musical instrument with two strings, played on with a bow.

97. *come*. This is a participle here.

99. *Till, etc.* Connects with *v.* 94.

100. *Then, etc.* As the evening is now closing in, they come out of the open air into the house.—*the spicy, etc.*, i.e. the wassail-bowl, like what is now called lamb's-wool. It was composed of ale warmed and seasoned with sugar and nutmeg, with cakes and roasted crab-apples in it.

102. *How, etc.* For all that follows, with respect to fairies and their feats, we must refer to the *Fairy Mythology, England.—junkets*. These are the Italian *giuncata*, or milk curdled with rennet or other substances. So named from the rushes (*giunchi*) on which it was laid.

103. *She*, i.e. one of the maidens in company.

104. *he*, i.e. one of the swains.—*by Friar's, etc.*, i.e. who had been led, etc. See our note on this passage in *Fairy Mythology*, p. 347, 2nd edit. The reading of the text is that of edit. 1645, while in that of 1673 the line runs thus:—

"And by the Friar's lantern led,"

so that the only narrator is the maiden. We were inclined to think that the change was made by the poet himself, like those in *Comus* and elsewhere; for it seemed not likely that it should be a printer's error, a word being inserted to make up the measure.

To earn his cream-bowl duly set,  
 When in one night, ere glimpse of morn,  
 His shadowy flail hath threshed the corn  
 That ten day-labourers could not end;  
 Then lies him down, the lubbar-fiend, 110  
 And, stretched out all the chimney's length,  
 Basks at the fire his hairy strength,  
 And crop-full out of doors he flings,  
 Ere the first cock his matin rings.  
 Thus done the tales, to bed they creep,  
 By whispering winds soon lulled asleep.  
 Towered cities please us then,  
 And the busy hum of men,  
 Where throngs of knights and barons bold,  
 In weeds of peace, high triumphs hold, 120  
 With store of ladies, whose bright eyes  
 Rain influence, and judge the prize  
 Of wit or arms, while both contend

110. *lies him down.* See on *The Passion*, v. 21.—*fiend.* *Fend* in the original editions.

117. *then*, i.e. after we have exhausted all the pleasures of the country.

118. *hum.* Todd thinks the idea is taken from a swarm, rather, a hive, of bees.

"Through the foul womb of night

The *hum* of either army stilly sounds." *Hen. V.* iii. Chor.—*W.*

120. "Great Hector in his *weeds of peace.*" *Tr. & Cress.* iii. 3.—*T.*

—*triumphs.* "Sir James Hayes . . . at a *tilting*, among the rest of the pages and gentlemen that in their richest ornaments attended him for that day's *triumph*, made choice of Mr. Carr to present his shield and device to the King," *Wilson, Life of James I.* p. 54. "Saw a *triumph* in M. Del Camp's Academy, where divers of the French and English noblesse . . . did their exercises on horseback, in noble equipage, before a world of spectators and great persons, men and ladies." *Bvelyn, Diary*, Mar. 13, 1650. Marot names his verses on the Field of the Cloth of Gold, "*Du Triomphe d'Ardres et Guisnes par les Roys de France et d'Angleterre.*"

"What news from Oxford? Hold those *jousts and triumphs.*"

*Rich. II.* v. 2.—*K.*

"Where thou shalt sit, and from thy state shalt see

The *tilts and triumphs* that are done for thee."

*Drayton, Edw. IV. to Jane Shore.*—*W.*

122. *Rain influence.* As if they were real stars; alluding to the prevalent astrologic ideas.

123. *Of wit, etc.* Of the former, in the choice of devices, etc. (see on *Par. Lost*, ix. 35), of the latter in the tilts and triumphs. For the meaning of *wit* at that time, see *Life of Milton*, p. 28.

To win her grace, whom all commend.  
 There let Hymen oft appear  
 In saffron robe, with taper clear,  
 And pomp, and feast, and revelry,  
 With mask and antique pageantry;  
 Such sights as youthful poets dream,  
 On summer-eves by haunted stream.  
 Then to the well-trod stage anon,  
 If Jonson's learned sock be on,  
 Or sweetest Shakespeare, Fancy's child,  
 Warble his native wood-notes wild.  
 And ever, against eating cares,  
 Lap me in soft Lydian airs,  
 Married to immortal verse,  
 Such as the meeting soul may pierce,

130

124. *her grace*. On these occasions there was always one *lady*, frequently a queen, who presided and gave the prizes.

125. *There, etc.* Another occasion of great display and festivity in those days was the celebration of marriages. The description of Hymen is after *Ovid*, *Met.* x. 1 *seq.*

128. *And pomp, etc.* A *pomp* (πομπή from πέμπω) was a solemn procession; but perhaps Milton uses it here in its modern sense of state, parade.—*revelry* (from *reveller*, to wake up), may denote gaiety, festivity in general, but it is rather to be taken here in a more restricted sense as the Revels at Court, of which there was a Master, consisted in the representation of plays, masks, etc., before the sovereign and the nobility.—*mask*. Of this we have an example in *Comus* and in the beautiful Masks of Ben Jonson: see also the Mask of Cupid, in the *Faery Queen*.—*antique pageantry*, i.e. pageantry such as had been used even in the Middle Ages. These were shows, mostly allegoric, presented by corporations, etc., on the reception of monarchs and other distinguished persons. An account of those displayed at the coronation of Queen Elizabeth will be found in our *History of England*.

131. *Then, etc.* He will then go to one of the playhouses and see a comedy, *ex. gr.* the *Fox* or the *Alchemist* of Jonson, or *As You Like it*, the *Winter's Tale*, or one of the other comedies of Shakespeare, so redolent of rural life and simple nature.

135. *And ever, etc.* Having gone through all the sources of pleasure peculiar to town and country, he concludes with music, which suits all times and places.—*eating cares*. See on *Epitaph. Dam.* v. 46.

136. *Lap*, i.e. wrap me up, involve me, entrance me with: comp. *Com.* v. 257.

"Amongst loose ladies lapped in delight." *F. Q.* v. 6, 6.—*K.*

—*Lydian airs*. The Lydian mood of the ancient musicians was counted soft and sweet.

In notes with many a winding bout  
 Of linked sweetness long drawn out, 140  
 With wanton heed and giddy cunning  
 The melting voice through mazes running,  
 Untwisting all the chains that tie  
 The hidden soul of harmony ;  
 That Orpheus' self may heave his head,  
 From golden slumber on a bed  
 Of heaped Elysian flowers, and hear  
 Such strains as would have won the ear  
 Of Pluto, to have quite set free  
 His half-regained Eurydicè. 150

These delights if thou canst give,  
 Mirth, with thee I mean to live.

## IL PENSEROSO.—M.

HENCE, vain deluding Joys,  
 The brood of Folly without father bred !

139. *bout*. This is not the French *bout*, end ; but rather, as Todd thinks, the word which Spenser spells *bought*, and uses so frequently (*ex. gr.* *F. Q.* i. 1, 15 ; 11, 11), and which comes from *bow*, and signifies wreath, twist, turn ; as we say, for this *bout*, a *bout* at anything.

140. *long*, i.e. at length, lasting long.

141. *With, etc.*, i.e. though the singer (for it is only vocal music he means) seems to give himself up completely to his rapture, he still is guided by art and science. *Wanton heed* and *giddy cunning* are like *curiosa felicitas*.—*cunning*, i.e. knowledge, skill. "Let my right hand forget her *cunning*." *Ps.* cxxxvii. 5.

143. *Untwisting, etc.*, i.e. By this rapidity of execution, united with science, the singer is enabled to loosen all the bonds that enchain the soul, i.e. the full powers, of harmony, and set it at liberty, so that it may produce its perfect effect on the minds of the auditors.

149. *quite set free*, i.e. to have made no conditions for her release, as he did with Orpheus.

1. *Hence, etc.* In Fletcher's *Nice Valour* (iii. 8) there is a song commencing "Hence all you vain delights," on which Mr. Dyce (quoting also another critic) observes, "To this beautiful song Milton undoubtedly has some obligations in his *Il Penseroso*." Now Milton's poem was printed in 1645, Fletcher's play in 1647 for the first time. It is thus that coincidence is often deemed to be plagiarism.

2. *The brood, etc.*, i.e. that are pure folly.

How little you bested, 3  
 Or fill the fixed mind with all your toys!  
 Dwell in some idle brain,  
 And fancies fond with gaudy shapes possess,  
 As thick and numberless  
 As the gay motes that people the sunbeams,  
 Or likest hovering dreams,  
 The fickle pensioners of Morpheus' train. 10  
 But hail, thou Goddess sage and holy!  
 Hail, divinest Melancholy,  
 Whose saintly visage is too bright  
 To hit the sense of human sight,

3. *bested*, i.e. avail, satisfy; *bestellen*, Germ.

4. *fixed*, i.e. steady, serious.

"Yet nothing could my *fixed mind* remove." *F. Q.* iv. 7, 16.—*T.*  
 —*toys*, i.e. trifles: the Dutch *tooi*, ornament.

"Counted but *toyes* to busy *idle brains*."

*Spenser, Col. Clout's Come, etc.*, v. 704.—*K.*

6. *fancies fond*, i.e. foolish imaginations, the minds of silly people.—*possess*, i.e. cause to be possessed or haunted.

"That with your loves do their rude hearts *possess*."

*Spenser, Daphnida*, v. 527. *K.*

Alluding to the possession by evil spirits.

7. "As thicke as motes in the sunne beam." *Chaucer, C. T.*—*W.*

10. *fickle*, i.e. variable.

"O thou, my lovely boy, who in thy power

Dost hold Time's *fickle* glass." *Shakesp. Son.* cxxvi.—*W.*

—*pensioners*. Queen Elizabeth formed a company of tall handsome young men of the best families, who, under the name of Gentlemen-pensioners, were devoted to her service and accompanied her on progresses, etc. Hence they ranked high. "And yet there ha been earls, nay, which is more, *pensioners*." *Mer. Wives of Windsor*, ii. 2.—*W.*

"The cowslips *tall* her *pensioners* be." *Mida. N. Dr.* ii. 1.—*W.*

Milton correctly places them in the *train* of Morpheus.

12. *Hail, etc.* It was the opinion of Bowle that Milton took his Melancholy from Albert Dürer's design of Melancholia, in which, he says, may be observed the *black visage*, the *looks communing with the skies*, and the *stole drawn over her decent shoulders*. She has wings however, which he says Milton transferred to Contemplation (v. 52). But Steevens observes that in that design there is also a winged *Cherub*. This hypothesis is not by any means improbable, if we had any certainty that Milton had seen Dürer's design.

14. *To hit*, i.e. to strike, encounter. The allusion here seems to be to the excessive brightness of the presence of Jehovah: see *Ex.* xxxiii. 20; xxxiv. 29 *seq.*

"Nimium *lubricus aspici*." *Hor. Carm.* i. 19, 5.—*M.*

And therefore to our weaker view  
 O'erlaid with black, staid Wisdom's hue ;  
 Black, but such as in esteem  
 Prince Memnon's sister might beseeem,  
 Or that starred Ethiop queen that strove  
 To set her beauty's praise above 20  
 The Sea-Nymphs', and their powers offended :  
 Yet thou art higher far descended.  
 Thee bright-haired Vesta long of yore  
 To solitary Saturn bore ;  
 His daughter she ; in Saturn's reign  
 Such mixture was not held a stain.  
 Oft in glimmering bowers and glades  
 He met her, and in secret shades  
 Of woody Ida's inmost grove,  
 While yet there was no fear of Jove. 30  
 Come, pensive Nun, devout and pure,  
 Sober, steadfast, and demure,

16. *O'erlaid with black*, i.e. darkened, made black ; not covered with a black veil.

17. *esteem*, i.e. estimation, becomingness.

18. *Prince Memnon's, etc.* Memnon, the son of Aurora and Tithonus, came to Troy from the distant East, the people of which were dark but handsome.

"*Nigri Memnonis arma.*" *Æn.* i. 493.

His *sister* is not, as Dunster says, a mere creation of the poet's, for Memnon had sisters, who were turned to birds after his death.

19. *Or that, etc.*, i.e. Cassiopè, wife of Cepheus, mother of Andromeda : see our *Mythology of Greece and Italy*. The whole of this royal family was *starred*, i.e. transferred to the skies. It is not said in the mythe that they were black, but Milton infers it from their being *Æthiopians*. Perhaps he had also in his mind the *Æthiopian queen* in Tasso.

"*Che bruno è sì, ma il bruno il bel non toglie.*" *Ger. Lib.* xii. 21.

21. *The Sea-Nymphs'*. We have printed this as a gen. pl. In those days the gen. sing. and nom. and gen. pl. of nouns were printed all alike.

23. *Thee, etc.* It is not improbable that, as Warton thinks, he may have understood the flame of genius, while Saturn is the sire on account of the astrologic character of that planet. It is one of Aristotle's Problems, why men of genius are nearly always of a melancholy complexion. For our opinion of this genealogy, see *Life of Milton*, p. 274.

27. *glimmering*. On account of the feebleness of the light which was able to penetrate the thick leafy roof.

31. *Nun*. As being devoted to a life of contemplation.

32. *demure*. This word now bears rather a bad sense, as denoting the affect-



All in a robe of darkest grain,  
 Flowing with majestic train,  
 And sable stole of cypress-lawn  
 Over thy decent shoulders drawn.

33

tation of modesty ; but it originally expressed the reality of that virtue. "She went in countenance and pace *demure so womanly*," *More*, of Jane Shore.—*T.*

"Goodly mistress Jane  
*Sober, demure Diane.*" *Skelton, Phil. Sparrow.*—*W.*

"She is so nice and so *demure*,  
 So sober, courteous, modest, and precise."

*True Hist. of King Leir*, 1605.—*T.*

"Her mistress she doth give *demure* good-morrow

With soft, slow tongue, true mark of modesty." *Shakes. Lucrece.*—*K.*

"His [Guyon's] carriage was full comely and upright ;

His countenance *demure* and temperate." *F. Q.* ii. 1, 6.—*K.*

Even Thomson (*Spring*, 486) uses 'looks *demure*' in a good sense. Todd derives it from *de mours*, Fr. May it not be *demeurb*, answering to *stayed, staid* ?

33. *grain*, i.e. dye, hue ; as being dyed in the *grain* or material, and not after it had been twisted or woven.

35. *stole*. Bowle and Warton blunder sadly in their account of this article of dress. The *stola* of the Roman lady was a tunic reaching down to the ankles and flounced (see our note on *Hor. Sat.* i. 2, 63), not, as Warton says, "a veil that covered the head and shoulders." Milton however seems here to have taken his idea of the stole from the habit of the Romish clergy so named, which only covers the shoulders ; or more probably he uses it as equivalent to hood or veil, like Spenser :—

"Whose goodly beams, though they be over-dight  
 With *mourning stole* of careful widowhood,  
 Yet through that *darksome veil* do glisten bright."

*Spenser, Col. Cloude Come, etc.*, v. 493.—*K.*

"But the same did hide

Under a veil, that wimpled was full low ;

And over all a *black stole* she did throw." *F. Q.* i. 1, 4.—*K.*

—*cypress*. This is simply what is now called *crape*, from *crespe, crépe*, Fr., a word evidently formed from it by transposition. We have retained the orthography of the original editions, as it appears to have been the current one. It probably however derived its name from the island of Cyprus, which may have been the seat of its manufacture. "The Egyptian Moorish women cover their faces with *black cypress* bespotted with red," *Sandys's Travels*, p. 109, edit. 1615.—*T.* "How sell you that piece of *white cypress* ? Combien vendez-vous cette pièce de *crespe* ?" *Erondelle, French Garden*, 1605.—*T.* "That kind of cypress used often for the scarfs and hat-bands at funerals formerly, or for *widows' veils*," *Milbourne.*—*W.*—*lawn*. Milton seems to use this as the name of the material qualified by *cypress*, as we say Holland linen ; but cypress and lawn must have been as distinct then as crape and lawn are now, for Autolicus sings—

"*Lawn as white* as driven snow ;

*Cyprus black* as e'er was crow." *Wint. Tale*, iv. 3.

36.

"*Antiquam turpis macies decentes*

*Occupet malas.*" *Hor. Carm.* iii. 27, 53.—*K.*

Come, but keep thy wonted state,  
 With even step, and musing gait,  
 And looks commercing with the skies,  
 Thy rapt soul sitting in thine eyes ; 40  
 There, held in holy passion still,  
 Forget thyself to marble, till  
 With a sad, leaden, downward cast  
 Thou fix them on the earth as fast.  
 And join with thee calm Peace and Quiet,  
 Spare Fast, that oft with gods doth diet,  
 And hears the Muses in a ring  
 Aye round about Jove's altar sing ;  
 And add to these retired Leisure,  
 That in trim gardens takes his pleasure. 50  
 But, first and chiefest, with thee bring  
 Him that yon soars on golden wing,  
 Guiding the fiery-wheeled throne,  
 The Cherub Contemplatiōn ;

37. *state*, i.e. stately, solemn, grave motion: see on *L'Alleg.* v. 60. *Keep state* however seems to be employed here in rather an unusual sense, for its ordinary meaning was, to remain sitting under the state or canopy. "Our hostess keeps her state." *Macb.* iii. 4.—*W.* "What a state she keeps! how far off they sit from her!" *Fletcher, Wild-geese Chase*, v. 6.—*W.*

"Seated in thy silver chair,

*State* in wonted manner keep." *Jonson, Cynth. Rev.* v. 6.—*W.*

40. *rapt*, i.e. ravished, taken away from surrounding objects; *raptus*; *ratto*, It. Hence *rapture*.

41. *passion*, i.e. inward emotion, *passio*.

43. "But her sad eyes still fastened on the ground."

*Spens. Epith.* v. 234.—*T.*

*Sad* is serious, grave; as a *sad* colour.

46. *Spare Fast*, etc. For nothing is more conducive to calm, steady contemplation, and sober indulgence of the powers of the imagination, than moderation in food. When the stomach is not laden, the ideas are, as it were, of a more ethereal and celestial character.

50. *trim gardens*. These were the formal, regular Italian gardens, as they were named, of those days. For *trim*, see on *L'Allegro*, v. 75.

52. *Him*, etc. Hurd, we think, was right in seeing here a reference to the Portable Throne of Jehovah in the vision of Ezekiel: see *Life of Milton*, p. 474. Possibly Milton chose to regard Contemplation as the chief of the four Cherubim which guided or conveyed that fiery-wheeled throne, and he may have meant to hint at the ecstasy, or deep fit of contemplation, incident to the prophetic state productive of such a vision.

And the mute Silence hist along,  
 'Less Philomel will deign a song,  
 In her sweetest, saddest plight,  
 Smoothing the rugged brow of Night;  
 While Cynthia checks her dragon-yoke,  
 Gently o'er the accustomed oak. 60  
 Sweet bird, that shunnest the noise of folly,  
 Most musical, most melancholy!  
 Thee, chantress, oft the woods among  
 I woo to hear thy even-song;  
 And missing thee I walk unseen,  
 On the dry, smooth-shaven green,  
 To behold the wandering moon,  
 Riding near her highest noon,  
 Like one that has been led astray  
 Through the heaven's wide pathless way, 70  
 And oft, as if her head she bowed,  
 Stooping through a fleecy cloud.  
 Oft, on a plat of rising ground,  
 I hear the far-off curfew sound,

55. *hist along*, i.e. as it were, come stealing along, and crying *hist*!

57. *plight*. Perhaps he uses this term to express the involution of the notes of the nightingale. On the employment of the term *sad*, so suitable here, see *Tales and Popular Fictions*, p. 17.

58. "The *rugged brow* of careful policy." *Spenser to Sir C. Hatton*.—T.

59. "Vidi triformem (*deam*) dum coercerat suos  
 Frænis dracones aureis." *In Ob. Præs. El.* v. 57.

It is however wrong mythology, for Demeter, or Ceres, alone had a *dragon-yoke*.

61. *noise of folly*, i.e. probably the confused medley of sounds made by idle foolish people; Folly's band, as it were: see on *At a Solemn Music*, v. 18.

65. *unseen*. Unlike the cheerful man: see *L'Alleg.* v. 57.

66. *On the dry, etc.* Either a new-mown meadow or, more probably, a village green, with its short, small grass.

67. *wandering moon*. "Vaga luna," *Hor. Sat.* i. 8, 21. "Errantem lunam," *Virg. Æn.* i. 742.—K.

68. *highest noon*, i.e. the meridian, which she attains at midnight, as the sun does his at noon, or midday.

71. *And oft, etc.* He alludes here to that curious optical illusion by which as the clouds pass over the moon, it seems to be she, not they, that is in motion. This is peculiarly observable when the wind is high, and the clouds are driven along with rapidity.

74. *I hear, etc.* Even at the present day the custom of ringing the curfew-

Over some wide-watered shore,  
 Swinging slow with sullen roar ;  
 Or, if the air will not permit,  
 Some still, removed place will fit,  
 Where glowing embers through the room  
 Teach light to counterfeit a gloom, 80  
 Far from all resort of mirth,  
 Save the cricket on the hearth,  
 Or the bellman's drowsy charm,  
 To bless the doors from nightly harm ;  
 Or let my lamp, at midnight-hour,  
 Be seen in some high, lonely tower,  
 Where I may oft out-watch the Bear,  
 With thrice great Hermes, or unsphere

bell is retained in some places ; it must have been common in Milton's time. Still he may only have meant the striking of the church-clocks. The picturesque image of the sound coming over water was doubtless supplied by imagination, for it is evidently a lake, and not the Thames near Horton, that he means.

78. *Some, etc.* Still is silent, quiet ; *removed*, remote, retire.

"Look with what a courteous action

It waves you to a more *removed* ground." *Ham.* i. 4.—*W.*

"How I have ever loved the life *removed*." *Meas. for Meas.* i. 4.—*W.*

80. *Teach, etc.* Every one who has ever sat thus must recollect the uncertain light, neither light nor darkness, which then prevails.

82. *Save*, i.e. with no sound but.

83. *Or the bellman's, etc.* The bellman was the watchman, who carried a bell. According to Stow, in Queen Mary's time one of each ward "began to go all night with a bell, and at every lane's end, and at the ward's end, gave warning of fire and candle and to help the poor and pray for the dead." Herrick's poem, *The Bellman*, begins thus :—

"From noise of scare-fires rest ye free,

From murder, *Benedicite* !

From all mischances that may fright

Your pleasing slumbers in the night,

Mercy secure ye all, and keep

The goblin from ye while ye sleep !" etc.—*W.*

85. *Or let, etc.* The preceding scene is in the city. He now seems to be back again in the country, and selects as the place of his midnight studies one of the turrets so frequent in the mansions of those days, as being most retired ; and as window-shutters were not then much used, especially in the upper stories, he supposes his light to be visible to a distance.

87. *out-watch, etc.* As the Bear never sets, he could only outwatch him by sitting up, as he says (v. 121), till daybreak.

88. *With thrice great, etc.*, i.e. Hermes Trismegistos, the works imputed to whom treat of the following subjects.—*unsphere*, i.e. bring him from the sphere

The spirit of Plato, to unfold  
 What worlds or what vast regions hold  
 The immortal mind, that hath forsook  
 Her mansion in this fleshly nook ;  
 And of those demons that are found  
 In fire, air, flood, or underground,  
 Whose power hath a true consent  
 With planet, or with element.  
 Sometime let gorgeous Tragedy  
 In sceptred pall come sweeping by,  
 Presenting Thebes, or Pelops' line,

90

(probably a celestial one) which he now occupied. The meaning is, arrive at the true sense of his writings.

90. *What worlds, etc.* This is treated of in the *Phædon* of Plato; and in some of his other dialogues he speaks of the intelligences which he names Dæmons. But this assigning them their abode in the four elements over which they have power rather belongs to the later Platonists, and to the writers of the Middle Ages.

93. *And of, i.e. and tell of.* The verb included in *unfold* by the figure zeugma: see *Life of Milton*, p. 437.

97. *Sometime, etc.* His midnight studies would not be of philosophy alone. He would also study poetry, both dramatic and romantic.—*gorgeous*. On account of the rich dresses of the actors.

98. *In sceptred pall, etc.* The sceptre was borne by kings and heralds in the Grecian drama, and Horace tells us (*A. P.* 278) that Æschylus invested his actors in a "*palla honesta*," a *handsome* (not *decent*, as Warton renders it) *robe*. Milton retains the original term, which perhaps he took from the following passage of Lydgate, quoted by Selden on *Drayton's Polyolbion* :—

"He is a king y-crowned in Faerie  
 With *sceptre and pall* and with his royaltie."

Spenser also says of Hercules—

"His lion's skin changed to a *pall* of gold." *F. Q.* v. 5, 24.—*K.*

"Dame Iris takes her *pall* wherein a thousand colours were."

*Golding, Ov. Met.* xi. 589.—*K.*

Possibly also we should read *pall* in—

"Those 'bated that inherit but the *fall*  
 Of the last monarchy." *All's well, etc.* ii. 1.

—*sweeping*. On account of the length of the *palla*.

"Venit et ingenti violenta Tragedia passu ;  
 Fronte comæ torva, *palla* jacebat humi ;  
 Læva manus sceptrum late regale tenebat ;  
 Lydius alta pedum vincla *cothurnus* erat." *Ov. Am.* iii. 1, 11.

99. *Presenting, etc.* These are the subjects of nearly all the extant Greek tragedies. *Presenting* was our *representing* or *performing*.

Or the tale of Troy divine, 100  
Or what, though rare, of later age  
Ennobled hath the buskined stage.

But, O sad Virgin! that thy power  
Might raise Musæus from his bower,  
Or bid the soul of Orpheus sing  
Such notes as warbled to the string  
Drew iron tears down Pluto's cheek,  
And made Hell grant what love did seek;  
Or call up him that left half-told  
The story of Cambuscan bold, 110  
Of Camball, and of Algarsife,  
And who had Canacè to wife,  
That owned the virtuous ring and glass;  
And of the wondrous horse of brass,  
On which the Tartar king did ride;  
And if aught else great bards beside

101. *Or what, etc.* He must have had chiefly in view the *Macbeth*, *Hamlet*, etc., of Shakespeare.

103. *But O, etc.* He now wishes that the *sad* (i.e. serious) Virgin whom he addresses had the power of evoking the ancient poets Musæus and Orpheus, who clothed philosophy in verse and sang the origin of things, to let him hear some of those lost strains of which tradition told so much. Failing these he would have her call up the spirit of Chaucer, who 'left half-told' the *Squire's Tale*, the most romantic of his fictions, and in which the following personages and events occur. See *Tales and Popular Fictions*, p. 75.

113. *virtuous*, i.e. endued with virtue or power. "*Virtuous steel*," *F. Q.* ii. 8, 22. "*Virtuous staff*," *ib.* 12, 26.—*W.*

"In bocca avea quell' anel virtuoso." *Berni, Orl. Innam.* i. 14, 49.—*W.*

116. *And if, etc.*, sc. tell. Though some part of the poetry of Bojardo and Ariosto is allegoric, and much more was regarded as such; and though Tasso extracted an allegory from *his* great poem, still we think it was Spenser that Milton had chiefly, if not solely, in view. To him belong the 'sage and solemn tunes;' in his poem—

"Satyrane makes a Turneyment  
For love of Florimell;"

whose girdle—

"Aloft was *hung* in public view,  
To be the prize of beauty and of might." *F. Q.* iv. 4, 16.

The knights and ladies in that poem are continually wandering in or 'marching under' forests; and among others there is an 'enchantment drear' in the House of Busirane; and finally the story of the Faerie Queen is 'left half-told.'

In sage and solemn tunes have sung,  
 Of turneys and of trophies hung,  
 Of forests and enchantments drear,  
 Where more is meant than meets the ear.

120

Thus, Night, oft see me in thy pale career,  
 Till civil-suited Morn appear,  
 Not tricked and frownced, as she was wont  
 With the Attic boy to hunt,  
 But kerchiefed in a comely cloud,  
 While rocking winds are piping loud,  
 Or ushered with a shower still,  
 When the gust hath blown his fill,  
 Ending on the rustling leaves,

120. "In quibus plus intelligendum est quam audiendum," *Sen. Ep.* 114.  
 —B.

122. *civil-suited*, i.e. gravely, soberly attired, after the manner of citizens, as opposed to the gay dresses of courtiers and soldiers.

"Come, *civil* Night,

Thou *sober-suited* matron all in black." *Rom. & Jul.* iii. 4.—N.

"Where is Malvolio? . . . He is *sad and civil*." *Twelfth Night*, iii. 4.—W.

123. *tricked*, i.e. dressed out, adorned.

"Brother, why have you *tricked* me like a bride?  
 Brought me this gay attire, these ornaments?"

*Woman Killed with Kindness*.—T.

—*frownced*. *Frounce* (*froncoer*, Fr.) was to wrinkle or dispose in uneven layers or forms.

"Some *frounce* their curled hair in courtly guise,  
 Some prank their ruffs." *F. Q.* i. 4, 14.—W.

As a subst. *frounce* was a plait, a fringe, etc.; the present form of the word is *flounce*.

124. *the Attic boy*, i.e. Cephalus.

125. *kerchiefed, etc.*, i.e. having a cloud becomingly arranged like a kerchief (*couvre-chef*, Fr.) around her head.

126. *rocking*, i.e. that rock or shake the house. The pleasing melancholy caused by this sound is well known.—*piping*, i.e. blowing shrill as from a pipe.

"Therefore the *winds piping* to us in vain." *Mids. N. Dr.* i. 1.—W.

127. *Or ushered, etc.* He assigns Morn, like the ladies of those days, a gentleman-usher in the still (i.e. silent, gentle: comp. v. 78, *The Passion*, v. 28) shower which falls when the wind has ceased. An usher (*huissier*, Fr.) was originally a doorkeeper (*huis*, Fr.), and, as it was his business to announce and conduct strangers, it came to signify attendant.

129. *Ending, etc.* This, we think, connects with *gust*, whose last effects are the rustling of the leaves.

With minute-drops from off the eaves. 130

And when the sun begins to fling  
His flaring beams, me, Goddess, bring  
To arched walks of twilight groves,  
And shadows brown, that Sylvan loves,  
Of pine, or monumental oak,  
Where the rude axe with heaved stroke  
Was never heard the Nymphs to daunt,  
Or fright them from their hallowed haunt.  
There, in close covert by some brook,  
Where no profaner eye may look, 140  
Hide me from day's garish eye,  
While the bee with honeyed thigh,

130. *With minute-drops, etc.* This we would connect with *v.* 127. As the shower is so soft and gentle, what falls on the roof takes some time to collect and run off, and thus it is only once a minute, as it were, that a drop falls from the eaves. *Minute-drops*, like minute-guns, minute-bells.

131. "When Phoebus with a face of mirth  
Had flung abroad his beams." *Drayton, Nymphidia.—W.*

"And with his flaring beams mocked ugly night."  
*Marlow, Hero & Leand.—T.*

133. "Now wanders Pan the arched groves and hills."  
*Brown, Brit. Past. ii. 4.*

"Down through the arched wood the shepherds wend." *Ib. 2.—T.*  
*—twilight groves.* The 'glimmering bowers and glades' of *v.* 27.

134. *shadows brown.* He seems to have taken this phrase from Fairfax, who often uses it (*God. of Bul. vi. 1; xiv. 37; xx. 123*). *Brown* is a favourite word with Milton in the sense of the Italian *bruno*, 'dark.' "L' aer *bruno*," *Dante, Inf. ii. 1*: see above on *v.* 19. That it has not been needless to direct attention to the proper meaning of the Italian *bruno* will appear from the extraordinary misconception of it in this and other places of *Dante*, made by the eccentric Mr. Ruskin, in his *Modern Painters*, iii. 240.

135. *monumental.* Because the monuments in churches were often formed of carved oak.

"Smooth as *monumental alabaster.*" *Othello, v. 2.*

He had probably in his mind 'the builder oak' of Chaucer and Spenser, and wished to enhance on it. Nothing besides was more suitable to the *Penseroso* than to think of the most solemn use to which the oak was put.

136. "Fertur quo rara securis." *Hor. Sat. i. 7, 27.—K.*

140. *profaner*, i.e. somewhat profane. A Latinism.

141. *garish*, i.e. gaudy, over-bright. *Drayton* uses it of fields in his *Owl*, of flowers in his fifth *Nymphal.* "Garish sun," *Rom. & Jul. iii. 2.—N.*

142. "Hyblæis apibus florem depasta salicti,  
Sæpe levi somnum suadebit inire susurro." *Virg. Buc. i. 56.—W.*



That at her flowery work doth sing,  
 And the waters murmuring,  
 With such consort as they keep,  
 Entice the dewy-feathered Sleep.  
 And let some strange, mysterious dream  
 Wave at his wings, in aery stream  
 Of lively portraiture displayed,  
 Softly on my eyelids laid ;  
 And, as I wake, sweet music breathe  
 Above, about, or underneath,  
 Sent by some Spirit to mortals good,  
 Or the unseen Genius of the wood.  
 But let my due feet never fail  
 To walk the studious cloisters pale,

150

"See the small *brooks* as through these groves they travel  
 With the smooth cadence of their *murmuring* ;  
 Each bee with *honey* laden to the *thigh*." *Drayton, Owl.—W.*

145. *consort*. He would seem to use this word here in the sense of *concert* : see on *At a Solemn Music*, v. 27.—*keep*, i.e. keep up, maintain.

146. *dewy-feathered*, i.e. whose feathers have been steeped in Lethæan dew, which they drop on the eyes of those who are to be cast into slumber. He had probably in his mind *Æn.* v. 854 *seq.*

147. *And let, etc.* We have placed a comma at *wings*. The poet means that Sleep should bear a dream on his wings.

"And on his little wings a dream he bore

In haste unto his lord, where he him left before." *F. Q.* i. 1, 44.—*K.*

The Dream, which consists of an 'aery stream of portraiture,' or various figures, waves with the motion of the wings, and is finally 'laid' on the eyelids of the slumberer.

151. *And as, etc.* Nothing could be more natural than for one who had been lulled to sleep by the murmuring of the waters and the humming of the bees, and had had a rich dream, in which music probably was mingled, to fancy that he heard music as he awoke.

154. *Genius of the wood*. See *Arcades*, v. 44.

155. *due*. Denoting that it would be his constant resort.

156. In the original editions this line is printed as in our text. It is therefore doubtful whether we should read *cloister's*, *cloisters*, or *cloisters'*, and whether *pale* is a substantive or an adjective. Warton and Dunster, with whom we agree, read 'cloister's pale,' taking the latter as a substantive, signifying an enclosure. The scene, as is evident from what follows, is a cathedral (St. Paul's was probably in the poet's mind), and the ordinary sense of *cloister* at the time was, at least in poetic diction, convent, monastery.

"For aye to be in shady cloister mewed." *Mids. N. Dr.* i. 1.

It was also used of the aisle of a cathedral. In Fletcher's *Queen of Corinth*,

And love the high embowed roof,  
 With antic pillars massy-proof  
 And storied windows richly dight,  
 Casting a dim religious light. 160  
 There let the pealing organ blow,  
 To the full-voiced quire below,  
 In service high, and anthems clear,  
 As may with sweetness, through mine ear,  
 Dissolve me into ecstasies,  
 And bring all Heaven before mine eyes.

i. 4, the scene is "An *aisle* of the Temple of Vesta," and it commences with "She must pass through this *cloister*." The original and proper meaning of *pale* (*palum*) is, no doubt paling, the woodwork that encloses a space; but it was also used of the included space, as the district round Dublin was called The English Pale, or simply The Pale. This phrase occurs frequently in Spenser's *View*, etc., of which Milton was a diligent reader, and from which he has adopted other terms; and this very one he uses in the second book of his *History of England*, "Meantime the Silures forgot not to infest the Roman *pale* with wide excursions." Even Shenstone has—

"Forgo a court's alluring *pale*,

For dimpled brook and leafy grove." *Ode on Rural Elegance*.

'Studios *cloister*,' like 'studious university' (*Two Gent. of Ver.* i. 3), is a hypallage, as being resorted to for the sake of study and meditation.

"What should he *study*, and make himselfen wood

Upon a book *in cloister* alway to pore." *Cant. Tales, Prol.*

A '*cloister pale*' would be a second hypallage, a thing without example; for we do not think that *pale* could refer to its colour, or the dimness of the light.

157. *And love, etc.* See *Life of Milton*, p. 436.—*embowed*, i.e. arched. St. Mary-le-Bow, i.e. *de arcubus*. "The bowed welkin," *Com.* v. 1015.

158. *antic*, now written *antique*, and with the accent on the last syllable. Our ancestors seem to have distinguished the two senses of this word solely by the length of the final syllable.—*massy-proof*. We do not perfectly comprehend the meaning of this expression. It seems to denote that the pillars, from their massiveness, were proof against yielding to the weight of the superincumbent roof.

159. *storied*, i.e. representing in the stained glass various personages and events of the Old and New Testaments, and of the Lives of the Saints.—*dight*. See on *L'Allegro*, v. 62. Todd shows that *richly-dight* was a compound used by Drayton, Brown, and others.

161. *There, etc.* In this beautiful and correct description of the effect of cathedral-music on a sensitive mind, Milton doubtless drew from his own early feelings when, living in Bread Street and going to St. Paul's School, he used to resort to the adjacent cathedral, then a fine old Gothic structure, and attend the service, or pace the aisles while it was going on.

And may at last my weary age  
Find out the peaceful hermitage,  
The hairy gown and mossy cell,  
Where I may sit, and rightly spell  
Of every star that heaven doth shew,  
And every herb that sips the dew ;  
Till old experience do attain  
To something like prophetic strain.

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These pleasures, Melancholy, give,  
And I with thee will choose to live.

## ARCADES.—M.

(1634.)

*Part of an Entertainment presented to the Countess Dowager of Derby at Harefield, by some noble persons of her family, who appear on the scene in pastoral habit, moving toward the seat of state, with this song.*

## SONG I.

Look nymphs, and shepherds look !  
What sudden blaze of majesty  
Is that which we from hence descry,  
Too divine to be mistook ?  
This, this is she  
To whom our vows and wishes bend ;  
Here our solemn search hath end.  
  
Fame, that her high worth to raise  
Seemed erst so lavish and profuse,

167. *And may, etc.* He would end his days as a hermit.

169. *The hairy gown*, i.e. a garment of coarse shaggy cloth.

170. *spell*, i.e. divine, examine the nature of.

1. *Look, etc.* We have ventured to alter the punctuation here, placing a (!) at the end of v. 1, and a (?) at the end of v. 4, instead of the comma and colon of the original editions.

5.

“ This is she,

This is she,

In whose world of grace,” etc.

*Jonson, Entertainment at Althorpe.—W.*

We may justly now accuse 10  
Of detraction from her praise.

Less than half we find expressed,  
Envy bid conceal the rest.

Mark what radiant state she spreads,  
In circle round her shining throne,  
Shooting her beams like silver threads.

This, this is she alone,  
Sitting like a goddess bright,  
In the centre of her light.

Might she the wise Latona be, 20  
Or the towered Cybelè,  
Mother of a hundred gods?  
Juno dares not give her odds.

Who had thought this clime had held  
A deity so unparalleled?

*As they come forward, the Genius of the wood appears, and  
turning toward them speaks.*

GENIUS.

Stay, gentle Swains, for, though in this disguise,  
I see bright honour sparkle through your eyes;

12. *expressed*, sc. by Fame.—*bid*, sc. her.

14. *Mark, etc.* By *radiant state* seems to be meant radiancy proceeding from where she was seated in state. See *Life of Milton*, p. 279. "*Come follow me. I'll bring you* (v. 90) where you shall find Love, and by the virtues of this majesty who *projecteth so powerful beams of light and heat through this hemisphere*, thaw his icy fetters, and scatter the darkness (*L'Allegro*, v. 50) that obscures him." *Jonson, Love Restored*.—K.

16. "Glistening like gold among the plights enrolled,  
And here and there *shooting forth silver streams*." *F. Q.* v. 9, 28.—T.

21. "Qualis Berecynthia mater  
Invehitur curru Phrygiæ turrita per urbes,  
Læta detum partu, centum complexa nepotes,  
Omnes calicolas." *Æn.* vi. 784.—K.

23. *Juno, etc.*, i.e. she is fully equal to Juno. The expression is perhaps rather too familiar.

26. *Stay*, i.e. stop.—*gentle*, i.e. noble. He then gives the reason for so styling them.

"Alpheum, fama est huc, Elidis amnem,  
Occultas egisse vias subter mare; qui nunc  
Ore, Arethusa, tuo," etc. *Æn.* iii. 694.—N.

Of famous Arcady ye are, and sprung  
 Of that renowned flood so often sung,  
 Divine Alpheüs, who, by secret sluice, 30  
 Stole under seas to meet his Arethuse;  
 And ye, the breathing roses of the wood,  
 Fair silver-buskin'd Nymphs as great and good.  
 I know this quest of yours and free intent  
 Was all in honour and devotion meant  
 To the great mistress of yon princely shrine,  
 Whom with low reverence I adore as mine;  
 And, with all helpful service, will comply  
 To further this night's glad solemnity,  
 And lead ye where ye may more near behold 40  
 What shallow-searching Fame has left untold;  
 Which I full oft, amidst these shades alone,  
 Have sat to wonder at, and gaze upon.

For know, by lot from Jove I am the Power  
 Of this fair wood, and live in oaken bower,  
 To nurse the saplings tall, and curl the grove

32. *And ye, etc.*, i.e. the ladies who were attired as Nymphs, and whom he terms the animated roses of the wood.

33. *as great and good*, sc. as they, i.e. equal to them in birth.

34. *free*, i.e. courteous, generous. See on *L'Allegro*, v. 11.

38. *comply*, i.e. be compliant to, aid.

46. *curl the grove*. This idea, a frequent one among the poets of that time, seems to have been suggested by the frizzled and curled locks of the ladies, the courtiers, and the men of fashion. Warton gives, among others, the following instances of this use of *curl*.

"Where she [the grove] her *curled* head unto the eye may show."

*Drayton, Polyolb. Song vii.*

"Banks crowned with *curled groves*." *Id. ib.*

"Where Sherwood her *curled* front into the cold doth show."

*Id. ib. Song xxxiii.*

"And trees that on the hillside waving grew,

Did nod their *curled heads*." *Brown, Brit. Past. i. 4.*

But then comes the question how a *grove* can be *wove* with *ringlets* and *windings*. It seems to us that the poet, having the idea of a courtier's or a lady's curled locks strongly in his mind, forgot that the subject was a grove, and therefore used terms in strictness only applicable to the former. *Windings* then denote the twists, turns, and plaits of the hair. The passage is thus pointed in the original editions:

"To nurse the saplings tall and curl the grove.

With ringlets quaint; and wanton windings wove."

With ringlets quaint and wanton windings wove;  
 And all my plants I save from nightly ill  
 Of noisome winds and blasting vapours chill,  
 And from the boughs brush off the evil dew, 50  
 And heal the harms of thwarting thunder blue,  
 Or what the cross, dire-looking planet smites,  
 Or hurtful worm with cankered venom bites.  
 When evening grey doth rise I fetch my round  
 Over the mount, and all this hallowed ground;  
 And early ere the odorous breath of morn  
 Awakes the slumbering leaves, or tasselled horn  
 Shakes the high thicket, haste I all about,  
 Number my ranks, and visit every sprout,  
 With puissant words, and murmurs made to bless. 60  
 But else in deep of night, when drowsiness  
 Hath locked up mortal sense, then listen I  
 To the celestial Sirens' harmony,

47. *quaint*, i.e. handsome, curious. It is the old French *coint*, from *comptus*.  
 "Elle me sembleroit daine oyselle, ie diz *cointe et iolye*," *Rabelais*, v. ch. 7.  
 "Ce neantmoins en habit *cointe et miste*" (sc. Venus), *Marot*, *D'Amour Fugitif*.

"And the *quaint* mazes in the *wanton* green  
 For lack of tread are undistinguishable."

*Mids. N. Dr.* ii. 1.—*W.*

50. "As *wicked dew* as e'er my mother brushed  
 With raven's feather from unwholesome fen." *Tempest*, i. 4.—*W.*

51. "And when the *cross blue* lightning seemed to open  
 The breast of heaven." *Jul. Cæs.* i. 3.—*W.*

"In the most terrible and nimble stroke  
 Of quick *cross* lightning." *Lear*, iv. 7.—*W.*

53. Or *hurtful worm*, etc. See on *Lycidas*, v. 45.

56. And *early*, etc. Nothing can be more beautifully picturesque. During the still calm night the leaves lie in slumber, and Morn wakes them with her odorous breath. See the passages quoted from the Italian poets, in our *Mythology of Greece and Italy*, Appendix D.

57. *tasselled horn*. The horns of huntsmen and couriers were in those days adorned with tassels.

"A horn of bugle small,  
 Which hung adown his side in twisted gold  
 And tassels gay." *F. Q.* i. 8, 3.—*N.*

61. *else*, sc. while, at other times, when not thus engaged.

62. *then listen I*, etc. "This," says Warton, "is Plato's system. Fate or Necessity holds a spindle of adamant, and with her three daughters, Lachesis,

That sit upon the nine enfolded spheres,  
 And sing to those that hold the vital shears,  
 And turn the adamantine spindle round,  
 On which the fate of gods and men is wound.  
 Such sweet compulsion doth in music lie,  
 To lull the daughters of Necessity,  
 And keep unsteady Nature to her law,  
 And the low world in measured motion draw  
 After the heavenly tune, which none can hear  
 Of human mould with gross unpurged ear.

70

Clotho, and Atropos, who handle the vital web wound about the spindle, she conducts or turns the heavenly bodies. Nine Muses or Sirens sit on the summit of the spheres, which in their revolutions produce the most ravishing musical harmony. To this harmony the three daughters of Necessity perpetually sing in correspondent tones. In the meantime the adamantine spindle, which is placed in the lap or on the knees of Necessity, and on which *the fate of men is wound*, is also revolved. This music of the spheres, proceeding from the rapid motion of the heavens, is so loud, various, and sweet, as to exceed all aptitude or proportion of the human ear, and therefore is not heard by men. Moreover this spherical music consists of eight unisonous melodies, the ninth is a concentration of all the rest, or a diapason of all those eight melodies, which diapason or *concentus* the nine Sirens sing or address to the Supreme Being."

We will not stop to inquire where Warton got all this information. Certainly there is but little of it in the tenth book of Plato's *Republic*, the original source of this mythic theory. Neither Plato nor Milton, we may observe, terms the Sirens Muses, and the former speaks only of *eight* spheres, for such was their number in his time: *Life of Milton*, p. 459. It must however be confessed that Milton, by using the number *nine*, would seem to have wished to identify these celestial Sirens with the Muses. Chaucer, before him, had spoken of the music of *nine* spheres.

"And after that the *melodie* heard he,  
 That cometh of thilk *speris thryis three*."

*Assembly of Fowles*, v. 60.

72. *which none can hear, etc.* This idea is not in Plato. Milton's immediate authority may have been the following lines of Shakespeare:—

"There 's not the smallest orb which thou beholdest

But in his motion like an angel sings,  
 Still quiring to the young-eyed Cherubims:

Such harmony is in immortal souls!

But whilst this *muddy vesture* of decay

Doth grossly close us in we cannot hear it." *Merch. of Ven.* v. 1.—*W.*

In his Prologue *De Sphærarum Concentu*, he ascribes this imperfection to the theft of Prometheus, *i.e.* the Fall, and asserts that, "Si pura, si casta, si nivea gestarcimus pectora," like Pythagoras, like him too we should enjoy this celestial harmony.

And yet such music worthiest were to blaze  
 The peerless height of her immortal praise,  
 Whose lustre leads us, and for her most fit,  
 If my inferior hand or voice could hit  
 Inimitable sounds; yet, as we go,  
 Whate'er the skill of lesser gods can show  
 I will assay, her worth to celebrate, 80  
 And so attend ye toward her glittering state;  
 Where ye may all, that are of noble stem,  
 Approach, and kiss her sacred vesture's hem.

## SONG II.

O'er the smooth enamelled green,  
 Where no print of step hath been,  
     Follow me, as I sing  
     And touch the warbled string;  
 Under the shady roof  
 Of branching elm star-proof  
     Follow me. 90  
 I will bring you where she sits,  
 Clad in splendour as befits  
     Her deity.  
 Such a rural Queen  
 All Arcadia hath not seen.

74. *blaze*, i.e. blow abroad, spread.

79. *lesser gods*. Alluding to the *Dii Minorum Gentium* of the Romans.

81. *state*. The *state* was properly the canopy which was over the throne or chair on which distinguished persons sat. It also signified the throne or chair itself: "A state without degrees" (i.e. steps), *Bacon, New Atalantis*. Here it seems to indicate, like 'shining throne' (v. 15), the seat of the Countess, with all its adjuncts.

84. *O'er*, etc. This song was probably sung by the Genius after he had delivered the preceding speech.—*enamelled green*. "Verde smalto," *Dante, Inf. iv. terz. 40*.

87. *warbled*. This should rather be *warbling*; the air or tune, not the string, is warbled.

89. *star-proof* (like *bomb-proof*, *fire-proof*, etc.), proof against the stars, not to be penetrated by their rays.

"Not pierceable with power of any star." *F. Q. i. 1, 7.—W.*



## SONG III.

Nymphs and shepherds, dance no more  
 By sandy Ladon's liliated banks ;  
 On old Lycæus, or Cyllenè hoar,  
 Trip no more in twilight ranks ;  
 Though Erymanth your loss deplore,  
 A better soil shall give ye thanks.  
 From the stony Mænalus  
 Bring your flocks, and live with us ;  
 Here ye shall have greater grace,  
 To serve the Lady of this place.  
 Though Syrinx your Pan's mistress were,  
 Yet Syrinx well might wait on her.  
 Such a rural Queen  
 All Arcadia hath not seen.

100

96. *Nymphs, etc.* This also was probably sung by the Genius when the dances were finished ; or, possibly, by the Nymphs and Shepherds who were present.

97. *By sandy Ladon, etc.* This Arcadian stream has been little honoured by the ancient poets. Milton was the first to adorn his banks with lilies. All the other places mentioned here are mountains in Arcadia.

99. *Trip, etc.,* i.e. dance there no longer by twilight : see on *L' Allegro*, v. 33.

## COMUS,

A MASK, PRESENTED AT LUDLOW CASTLE, 1634, BEFORE THE  
EARL OF BRIDGEWATER, THEN PRESIDENT OF WALES.—M.

## THE PERSONS.

THE ATTENDANT SPIRIT, *afterwards*  
*in the habit of* THYRSIS.

COMUS, *with his Crew.*

THE LADY.

FIRST BROTHER.

SECOND BROTHER.

SABRINA, *the Nymph.*

*The chief persons who presented*  
*were,*

THE LORD BRACKLËY.

MR. THOMAS EGERTON, *his brother.*

THE LADY ALICE EGERTON.

*The first Scene discovers a wild wood.*

*The Attendant Spirit descends or enters.*

BEFORE the starry threshold of Jove's court  
My mansion is, where those immortal shapes  
Of bright aerial spirits live insphered,  
In regions mild of calm and serene air,  
Above the smoke and stir of this dim spot,  
Which men call Earth, and, with low-thoughted care,  
Confined and pestered in this pinfold here,  
Strive to keep up a frail and feverish being,

2. *those*, i.e. those well-known, of whose existence there is no doubt.

3. *insphered*, i.e. placed in their sphere, i.e. the Empyrean: see *Life of Milton*, p. 459.

4. *serene*. Perhaps it may not be needless to observe that, with the usual license (comp. v. 87), this word is here accented on the first syllable.

"Her more than *Sérène* Majesty being present." *Massinger, Picture*, i. 2. This poet, by the way, abounds in similar instances. For this license, or, more properly speaking, necessity, see *Fairy Mythology*, p. 35.

7. *pestered*, i.e. crowded, trampling on each other; *pestare*, It.

"Or saw the churches and new Calendar

*Pestered* with mongrel saints and relics dear." *Hall, Sat.* iv. 7.—T.

—*pin-fold*, i.e. pen or pound, which last word appears to be a corruption of it.

8. *Strive*, etc. Meaning the love of life which is so strong in most men's bosoms.

Unmindful of the crown that Virtue gives,  
 After this mortal change, to her true servants, 10  
 Amongst the enthronèd Gods on sainted seats.  
 Yet some there be that by due steps aspire  
 To lay their just hands on that golden key,  
 That opes the palace of eternity.  
 To such my errand is ; and, but for such,  
 I would not soil these pure ambrosial weeds  
 With the rank vapours of this sin-worn mould.  
 But to my task. Neptune, besides the sway  
 Of every salt flood and each ebbing stream,  
 Took in by lot, 'twixt high and nether Jove, 20  
 Imperial rule of all the sea-girt isles  
 That, like to rich and various gems, inlay  
 The unadorned bosom of the deep ;  
 Which he, to grace his tributary gods,

9. "To him that overcometh will I grant to sit with me in my throne," *Rev.* iii. 21. "And round about the throne were four-and-twenty seats : and upon the seats I saw four-and-twenty elders sitting, clothed in white raiment ; and they had on their heads crowns of gold." *Id.* iv. 4.

11. *enthronèd*. So we print this word, with Fenton. In *all* the original editions it is *enthron'd* ; but slips of this kind were common. Even in the in general accurately printed first edition of *Par. Lost* there are several. Todd however will retain the blunder, and even admires it. "Milton's own collocation," says he, "presents one of those pleasing varieties in versification which dramatic poetry admits of. The second foot is unaccented, as in *Hamlet*, iii. 1 :—

'The pangs | of de | spis'd love | the law's delay' "!!

13. *that golden key, etc.* This seems to be a conception of the poet's own : see on *Lycidas*, v. 110. He may have had in his mind, however, the following passage in Jonson's *The Barriers* :—

"Her [Truth] right hand holds a sun, with burning rays,  
 Her left a curious bunch of golden keys,  
 With which Heaven's gate she locketh and displays."—*K.*

15. *errand*. Warton observes that this word had become uniformly vulgar in his time. That does not seem to be the case at present.

16. *weeds*, i.e. clothes (A.-S. *weð*) ; now only used of the dress of widows, and of the useless or injurious plants that *clothe* neglected lands.

18. "Now to my charge. Echo, fair Echo, speak!"

*Jonson, Cynthia's Revels*, i. 1.—*K.*

20. *Took, etc.* See *Ilias*, xv. 187 *seq.*—*nether Jove*, i.e. Hades. Ζεύς καταχθόνιος.

22. "This precious stone set in the silver sea." *Rich. II.* ii. 1.—*W.*

23. *unadorned*, i.e. otherwise unadorned.

By course commits to several government,  
 And gives them leave to wear their sapphire crowns,  
 And wield their little tridents. But this isle,  
 The greatest and the best of all the main,  
 He quarters to his blue-haired deities;  
 And all this tract that fronts the falling sun 30  
 A noble Peer of mickle trust and power  
 Has in his charge, with tempered awe to guide  
 An old and haughty nation proud in arms:  
 Where his fair offspring, nursed in princely lore,  
 Are coming to attend their father's state,  
 And new-entrusted sceptre. But their way  
 Lies through the perplexed paths of this drear wood,  
 The nodding horror of whose shady brows  
 Threats the forlorn and wandering passenger;  
 And here their tender age might suffer peril, 40  
 But that, by quick command from sovran Jove,  
 I was despatched for their defence and guard.  
 And listen why; for I will tell you now  
 What never yet was heard in tale or song,  
 From old or modern bard, in hall or bower.

25. *By course*, i.e. in turn, in succession. The phrase seems to have been suggested by the courses of the priests and Levites in the Temple.—*several*, i.e. separate. These 'tributary gods' are the presidents, etc., who succeed each other by the appointment of the sovereign.

29. *He quarters*. This may mean simply, divides. But at that time the island was actually divided into four separate governments; for beside those at London and Edinburgh, there were Lords-President of the North and of Wales.

30. *And all, etc.*, i.e. Wales, of which the Earl of Bridgewater was President.

32. *tempered awe*, i.e. awe tempered by grace and affability.

33. *An old, etc.*, i.e. the Welsh, who are descendants of the Britons, the original inhabitants of the island: their pride is well known.—*proud in arms*. "*Belloque superbum*," *Æn.* i. 21.—*W.*

34. *Where*. It should be *whither*.—*nursed in princely lore*. Perhaps on account of their frequenting the Court: see *Life of Milton*, p. 278.

38. "Raro un silenzio, un solitario orrore

*D' ombrosa selva, mai tanto mi piacque."* *Petr. Son.* 143.—*T.*

44. *What, etc.* Alluding to the custom, in former times, of minstrels relating or singing adventures for the entertainment of lords and ladies in the hall of the castle, or in the chamber (bup, A.-S.) of its mistress, for herself and her ladies.

Bacchus, that first from out the purple grape  
 Crushed the sweet poison of misused wine,  
 After the Tuscan mariners transformed,  
 Coasting the Tyrrhene shore, as the winds listed,  
 On Circè's island fell—who knows not Circè, 50  
 The daughter of the Sun, whose charmed cup  
 Whoever tasted lost his upright shape,  
 And downward fell into a grovelling swine?  
 This Nymph, that gazed upon his clustering locks,  
 With ivy-berries wreathed, and his blithe youth,  
 Had by him, ere he parted thence, a son  
 Much like his father, but his mother more,  
 Whom therefore she brought up, and Comus named.  
 Who, ripe and frolic of his full-grown age,  
 Roving the Celtic and Iberian fields, 60  
 At last betakes him to this ominous wood,  
 And, in thick shelter of black shades embowered,  
 Excels his mother at her mighty art;  
 Offering to every weary traveller  
 His orient liquor in a crystal glass,  
 To quench the drought of Phœbus; which as they taste  
 —For most do taste through fond intemperate thirst—  
 Soon as the potion works, their human countenance,  
 The express resemblance of the gods, is changed  
 Into some brutish form of wolf, or bear, 70

46. *Bacchus, etc.* The following adventure is related in the Homeric Hymn to Dionysos, and by Ovid, *Met.* iii. 360 *seq.* In both however the scene is in the Ægean sea, and the mariners are Tyrrhenians, not Tuscans.

49. *as the winds listed.* "The wind bloweth where it listeth," *John*, iii. 8.—*W.*

50. *Who knows not.* A familiar form in Spenser.

58. *Comus*, i.e. excess, revelry, which had been already personified, but in a far different sense, by Æschylos, *Agam.* v. 1195. Ben Jonson also had introduced him in his *Mask of Pleasure Reconciled to Virtue*, as 'the god of cheer:' see *Life of Milton*, p. 283.

59. *frolic.* See on *L'Allegro*, v. 18.

60. *the Celtic, etc.*, i.e. Britain, France, and Spain.

61. *ominous.* Here, like *portentous*, it signifies dangerous.

"All that were made for man's use fly this desert;

No acry fowl dares make his flight upon it,

It is so *ominous*." *Fletcher, Sea Voyage*, i. 1.—*W.*

65. *orient*, i.e. bright: see on *Par. Lost*, i. 546.

Or ounce, or tiger, hog, or bearded goat,  
 All other parts remaining as they were.  
 And they, so perfect is their misery,  
 Not once perceive their foul disfigurement,  
 But boast themselves more comely than before ;  
 And all their friends and native home forget,  
 To roll with pleasure in a sensual sty.  
 Therefore when any favoured of high Jove  
 Chances to pass through this adventurous glade,  
 Swift as the sparkle of a glancing star 80  
 I shoot from heaven, to give him safe convoy,  
 As now I do. But first I must put off  
 These my sky-robcs, spun out of Iris' woof,  
 And take the weeds and likeness of a swain,  
 That to the service of this house belongs,  
 Who, with his soft pipe and smooth-dittied song,  
 Well knows to still the wild winds when they roar,  
 And hush the waving woods ; nor of less faith,  
 And, in this office of his mountain-watch,  
 Likeliest and nearest to the present aid 90  
 Of this occasion. But I hear the tread  
 Of hateful steps, I must be viewless now.

*Comus enters with a charming-rod in one hand, his glass in the other ; with him a rout of monsters, headed like sundry sorts of wild beasts, but otherwise like men and women, their apparel glistening ; they come in making a riotous and unruly noise, with torches in their hands.*

COMUS.

The star that bids the shepherd fold  
 Now the top of heaven doth hold,

76. *And all, etc.* Homer tells this of those who came among the Lotus-eaters.

79. *adventurous glade*, i.e. hazardous wood. A *glade* is an opening in a wood, a vista. It is used here, by synecdoche, for the entire wood.

80. *Swift, etc.*, i.e. like a shooting star. Perhaps from *Il.* iv. 75.

83. *These, etc.* *Comp. Par. Lost*, xi. 244.

84. *a swain, etc.*, i.e. Henry Lawes, at whose desire this Mask was written.

88. *faith*, i.e. fidelity to those whom he served.

90. *Likeliest*, i.e. most likely to be at hand ; or, it may be, most suitable.

92. *viewless*, i.e. invisible : see on *The Passion*, v. 50.

93. "Look ! the unfolding star calls up the shepherd." *Meas. for M.* iv. 2.—K.

And the gilded car of day  
 His glowing axle doth allay  
 In the steep Atlantic stream,  
 And the slope sun his upward beam  
 Shoots against the dusky pole,  
 Pacing toward the other goal 100  
 Of his chamber in the east.  
 Meanwhile welcome joy and feast,  
 Midnight shout and revelry,  
 Tipsy dance and jollity.  
 Braid your locks with rosy twine,  
 Dropping odours, dropping wine.  
 Rigour now has gone to bed,  
 And Advice with scrupulous head,  
 Strict Age and sour Severity,  
 With their grave saws, in slumber lie. 110  
 We, that are of purer fire,  
 Imitate the starry quire,

91. *Now the top, etc.*, i.e. is in the meridian. It could not then well be the Evening-star that he meant, for we may not impute such ignorance to him; rather the first that appeared after sunset, which might have been far above the horizon. Collins, however, in his most exquisite *Ode to Evening*, with this place evidently in his mind, terms the Evening-star the "folding-star;" and Milton had probably in his mind—

"So long that now the golden Hesperus  
 Was mounted high in *top of heaven sheen*." *F. Q.* iii. 4, 51.—*K.*

95. "*Quando il Sol bagna in mare l'aurato carro*." *Petr. Son.* 187.—*T.*

97. *steep*. As the sun's car comes to it, as it were, down a steep descent.

98. *And the, etc.* In our *Mythology of Greece and Italy* (p. 48, 3rd edit.), we have been the first to show that there is an allusion here to the fiction of the solar cup or boat of which he had read in Athenæus.—*slope*, i.q. *aloped*.—*dusky* (in MS. *northern*), as opposed to the bright region of the south.

101. "The sun as a bridegroom *cometh out of his chamber*, and rejoiceth as a strong man to *run a race*." *Ps.* xix. 5.—*N.*

105. *rosy twine*, i.e. wreaths of roses. "Comus . . . riding in triumph, *his head crowned with roses and other flowers, his hair curled*."—Jonson, *Pleasure Reconciled to Virtue*. Milton would appear to have had this Mask in his mind when writing Comus; but whence could he have derived his knowledge of it? for it was not published till 1641.

106. "That *dropped with odorous oil down his fair eyes*."

*Ode on the Passion*, v. 16.

110. *saws*, i.e. sayings, maxims. "Full of wise *saws*," *As You Like It*, i. 9.—*N.*

Who, in their nightly watchful spheres,  
 Lead in swift round the months and years.  
 The sounds and seas, with all their finny drove,  
 Now to the moon in wavering morrice move;  
 And, on the tawny sands and shelves,  
 Trip the pert faeries and the dapper elves.  
 By dimpled brook and fountain-brim,  
 The Wood-nymphs, decked with daisies trim, 120  
 Their merry wakes and pastimes keep—  
 What hath night to do with sleep?  
 Night hath better sweets to prove,  
 Venus now wakes, and wakens Love.  
 Come let us our rites begin  
 —'T is only daylight that makes sin—  
 Which these dun shades will ne'er report.  
 Hail goddess of nocturnal sport,  
 Dark-veiled Cotytto, to whom the secret flame  
 Of midnight torches burns! mysterious dame, 130  
 That ne'er art called but when the dragon-womb  
 Of Stygian darkness spets her thickest gloom,  
 And makes one blot of all the air,  
 Stay thy cloudy ebon chair,

113. *in their nightly, etc.*, i.e. in their spheres in which they keep watch by night: see *Ode on Nat.* v. 21.

116. *morrice*, i.e. Moorish dance. This entertainment had been brought from Spain to England.

118. *pert*, i.e. open, free, lively, *apertus*; *pert*, Old Fr.—*dapper*, i.e. bold, smart; *dapper*, Dutch; *tapfer*, Germ.

19. "with Hebe by a *fountain-brim*."

*Drayton, Barons' Wars*, vi. 36.—*W.*

*brim* (A.-S. *brymme*) is simply edge, border; as we say, *brim* of a hat, fill up to the *brim*.

121. *wakes*. The wake was the celebration of the eve of a Saint's day, with dancing and other merriment prolonged far into the night.

125. *rites*. So this word is most properly spelt by Fenton; in the original editions it is *rights*.

126. This line is evidently parenthetic; for *which* (v. 127) can only refer to *rites*.

128. *Cotytto*. An account of this goddess will be found in our *Mythology of Greece and Italy*. Her worship, which was brought from Thrace to Athens, was celebrated at night with great licentiousness.

132. *spets*, i.q. *spits*; by the variety of the old orthography.



Wherein thou ridest with Hecat', and befriend  
 Us thy vowed priests, till utmost end  
 Of all thy dues be done, and none left out ;  
 Ere the blabbing eastern scout,  
 The nice Morn, on the Indian steep,  
 From her cabined loophole peep,  
 And to the tell-tale Sun descry  
 Our concealed solemnity.  
 Come, knit hands, and beat the ground  
 In a light fantastic round. [The Measure. 140

Break off, break off! I feel the different pace  
 Of some chaste footing near about this ground.  
 Run to your shrouds, within these brakes and trees ;  
 Our number may affright.—Some virgin sure,  
 For so I can distinguish by mine art,  
 Benighted in these woods.—Now to my charms, 150  
 And to my wily trains. I shall ere long  
 Be well stocked with as fair a herd as grazed  
 About my mother Circè. Thus I hurl  
 My dazzling spells into the spongy air,

139. *nice*, i.e. delicate, fastidious.

140. *From*, etc. He represents the Morn as concealed in a cabin or hut on the summit of the eastern mountains, and looking out through a loophole or narrow window in it to try if she can discover anything of what has been going on during the night, in order to give information to the Sun. Comus, who dislikes the Morn, naturally wishes to set her in an invidious light.

141. *tell-tale*. Alluding to his giving Vulcan information of the misconduct of his wife (*Od.* viii. 302).—*descry*, i.e. describe, narrate. It often occurs in this sense in Spenser.

144. *round*. A *round* is "when men dance and sing, taking hands round," *Barret*, *Alvearie*.—*The Measure*, i.e. the dance. A *measure*, properly speaking, was a slow, stately dance like the minuet.

147. *shrouds*, i.e. coverts among the trees. Warton says the branches of a tree were called its *shroud* ; and to *shroud* a tree was to lop it. Spenser is then quite correct in saying—

"The joyous birds *shrouded* in cheerful shade," *F. Q.* ii. 12, 71 ;

for the verb *shroud* (like *skin*, *case*, etc.) was used in a twofold and contrary sense. The original sense of *shroud* (A.-S. *reþub*) was garment.

151. *trains*, i.e. artifices : see on *Par. Lost*, xi. 624.

154. *dazzling*, i.e. dazing, confounding, as applied to the eyes.—*spongy*, i.e. thick, soft and yielding like a sponge. "The *spongy* South," *Cymb.* iv. 2. *Steevens*.

Of power to cheat the eye with blear illusion,  
 And give it false presentments, lest the place  
 And my quaint habits breed astonishment,  
 And put the damsel to suspicious flight;  
 Which must not be, for that 's against my course.  
 I, under fair pretence of friendly ends, 160  
 And well-placed words of glozing courtesy,  
 Baited with reasons not unplaussible,  
 Wind me into the easy-hearted man,  
 And hug him into snares.—When once her eye  
 Hath met the virtue of this magic dust,  
 I shall appear some harmless villager,  
 Whom thrift keeps up about his country-gear.  
 But here she comes, I fairly step aside  
 And hearken, if I may her business hear.

*The Lady enters.*

LADY.

This way the noise was, if mine ear be true, 170  
 My best guide now. Methought it was the sound  
 Of riot and ill-managed merriment,  
 Such as the jocund flute, or gamesome pipe  
 Stirs up among the loose unlettered hinds,  
 When, for their teeming flocks and granges full,  
 In wanton dance they praise the bounteous Pan,  
 And thank the gods amiss. I should be loath

155. *blear*, i.e. that blears or dazzles the eyes. It is perhaps connected with *abbagliare*, It.

"While counterfeit supposes *bleared thine eyes*." *Tam. of Shrew*, v. 1.—*T.*

156. *presentments*, i.e. representations, appearances.

157. *quaint*. See on *Arcades*, v. 47.

161. *glozing*, i.e. lying, deceiving.

165. *this magic dust*, i.e. the 'dazzling spells' of v. 154, which he first wrote 'powdered spells.'

167. *Whom, etc.* On this passage, see *Life of Milton*, p. 286.

168. *fairly*, i.e. gently, quietly, *bellement*, Fr. We still say, *fair and softly*.

176. *Pan*. See *Ode on the Nativity*, v. 89.

177. *And thank, etc.* Perhaps there is a touch of Puritan rigour in this. The gods should be thanked in solemn acts of devotion, and not by merry-making.

To meet the rudeness and swilled insolence  
 Of such late wassailers ; yet oh ! where else  
 Shall I inform my unacquainted feet, 180  
 In the blind mazes of this tangled wood ?—  
 My brothers, when they saw me, wearied out  
 With this long way, resolving here to lodge,  
 Under the spreading favour of these pines,  
 Stepped, as they said, to the next thicket-side  
 To bring me berries, or such cooling fruit  
 As the kind hospitable woods provide.  
 They left me then when the grey-hooded Even,  
 Like a sad votarist in palmer's weed,  
 Rose from the hindmost wheels of Phœbus' wain. 190  
 But where they are, and why they came not back,  
 Is now the labour of my thoughts. 'Tis likeliest  
 They had engaged their wandering steps too far,  
 And envious Darkness, ere they could return,  
 Had stolen them from me. Else, O thievish Night,  
 Why shouldest thou, but for some felonious end,  
 In thy dark lantern thus close up the stars,  
 That Nature hung in heaven, and filled their lamps  
 With everlasting oil, to give due light  
 To the misled and lonely traveller?— 200

178. *swilled*. To *swill*, i.e. to drink largely and greedily, is properly a verb neuter.

179. *wassailers*, i.e. revellers, properly those who went about from house to house with the wassail-bowl at Christmas. *Wassail* is said to be A.-S. *ƿær hæle* (*be in health*), i.e. *your health*.

180. *inform*, i.e. cause to be, get the means of being, directed.

181. "The Nymphs in twilight shades of *tangled thickets* mourn."

*Ode on Nat. v.* 188.—*T.*

189. *a sad votarist*, i.e. a grave, serious pilgrim who has made a vow to visit the shrine of some saint. The *palmer* was properly one who made his pilgrimage to the Holy Land, where he plucked a palm-branch in the gardens of Jericho.

"Weak wretch ! I wrapped myself in *palmer's weed*." *F. Q.* ii. 1, 52.—*N.*

193. *had*. Both here and in *v.* 195 *had* is the subjunctive, equivalent to *should have*.

195. *stolen*. This is the word in Milton's own MS., in the MS. in Lord Ellesmere's library examined by Todd, and in Lawes's edition, while those of 1645 and 1673 have *stole*, a manifest printer's error : see *Life of Milton*, p. 450.—*O thievish Night*, etc. This image is certainly rather undignified, and especially in the mouth of a lady. The allusion is to a robber with his dark-lantern.

This is the place, as well as I may guess,  
 Whence even now the tumult of loud mirth  
 Was rife, and perfect in my listening ear;  
 Yet nought but single darkness do I find.  
 What might this be? A thousand fantasies  
 Begin to throng into my memory,  
 Of calling shapes, and beckoning shadows dire,  
 And airy tongues, that syllable men's names  
 On sands, and shores, and desert wildernesses.  
 These thoughts may startle well, but not astound 210  
 The virtuous mind, that ever walks attended  
 By a strong-siding champion, Conscience.—  
 Oh! welcome pure-eyed Faith, white-handed Hope,  
 Thou hovering angel girt with golden wings,  
 And thou unblemished form of Chastity!  
 I see ye visibly, and now believe  
 That He, the Supreme Good, to whom all things ill  
 Are but as slavish officers of vengeance,  
 Would send a glistening guardian, if need were,  
 To keep my life and honour unassailed.— 220  
 Was I deceived? or did a sable cloud

203. *rife*, i.e. abundant: it is perhaps connected with *ripe*.—*perfect*, i.e. complete, so that I could not be mistaken.

204. *single darkness*, i.e. darkness alone.

207. *Of calling, etc.* Warton quotes from Marco Polo a passage where, in speaking of the Desert of Lop, in which at night various illusions of demons occur, he says, "Audiantur ibi voces demonum qui solitarie incedentes *propriis appellant nominibus*, voces fingentes illorum quos comitari se putant," lib. i. ch. 44. These demons, by the way, are the Ghûls. Todd refers to Burton's *Anat. of Mel.* i. 2, to *Alex. ab Alex. Gen. Dies*, ii. 9. He also quotes from Heywood's abridgment of the legend in his *Hier. of Angels* (not printed till the year after *Comus* was written), "They fixed their eyes upon these strange human shapes . . . who, *calling and beckoning* to them," etc. Milton's immediate authority was probably Burton.

214. Ὡ χρυσεάς τέκνον Ἑλπίδος ἄμβροτα φάμα. *Soph. Œd. Tyr.* 157.—*K.*

"Those bright cherubins,

Which all with *golden wings* are oversight." *Spenser, Hymn* iv. 93.—*T.*

215. *Chastity*. Instead of Charity, the usual companion of Faith and Hope.

221. "Fallor an arma sonant? Non fallimur, arma sonabant."

*Ov. Fast.* v. 545.—*H.*

"With rays of silver and with rays of gold,

Which the dark folds of Night's black mantle lined."

*Fairfax, God. of Bul.* xvii. 57.—*K.*

Turn forth her silver lining on the night?  
 I did not err, there does a sable cloud  
 Turn forth her silver lining on the night,  
 And casts a gleam over this tufted grove.  
 I cannot halloo to my brothers, but  
 Such noise as I can make to be heard furthest  
 I'll venture, for my new-enlivened spirits  
 Prompt me; and they perhaps are not far off.

*Song.*

Sweet Echo, sweetest nymph, that livest unseen 230  
 Within thy airy shell,  
 By slow Meander's margent green,  
 And in the violet-embroidered vale,  
 Where the love-lorn nightingale

225. "Lady, by yonder blessed moon I swear  
 That tips with silver all these fruit-tree tops."

*Rom. & Jul.* iii. 2.—*T.*

230. *Sweet Echo, etc.* The idea of this beautiful song *may* have been suggested by these lines of Jonson's, of whose works Milton was a great reader:—

"Echo, fair Echo, speak,  
 'Tis Mercury that calls thee. Sorrowful nymph,  
 Salute me with thy repercussive voice,  
 That I may know what cavern of the earth  
 Contains thy airy spirit, how or where  
 I may direct my speech, that thou mayest hear."

*Cynthia's Revels*, i. 1.—*K.*

231. *shell*. This is the word in the three original editions, but *cell* is in the margin of the MS., and this was probably the word which the poet finally preferred, but he did not recollect it when the edition of 1645 was printed from that of Lawes. As he has in this poem various ideas and phrases suggested by *Romeo and Juliet*, he most probably recollected here the following lines (ii. 2):—

"Else would I tear the cave where Echo lies,  
 And make her aery voice more hoarse than mine,  
 With repetition of my Romeo's name"—*K.*

where we must recollect that *lies* is i.q. *lives*: see on *L'Allegro*, v. 79. Still *shell* makes very good sense, and 'aery shell' is the 'dusky hollow' of MS. v. 217, the 'hollow round' of *Ode on Nat.* v. 102, i.e. the hemisphere, not the horizon, as Warburton has it.

232. *By slow, etc.* It is possible that he assigns the bank of the Meander as the abode of Echo because its course goes backwards and forwards, returning on itself like the repercussion of an echo. He assigns the vale, of course, because valleys are so often the seats of echoes.

234. *love-lorn*, i.e. that has lost her love or mate; like '*lass-lorn*,' *Tempest*, iv. 2.—*W.* *Lorn* is a dissyllable; see *Life of Milton*, p. 260.

Nightly to thee her sad song mourneth well ;  
 Canst thou not tell me of a gentle pair  
 That likest thy Narcissus are ?

Oh ! if thou have

Hid them in some flowery cave,

Tell me but where,

240

Sweet queen of parley, daughter of the sphere,

So mayest thou be translated to the skies,

And give resounding grace to all Heaven's harmonies.

*Enter Comus.*

COMUS.

Can any mortal mixture of earth's mould  
 Breathe such divine enchanting ravishment ?  
 Sure something holy lodges in that breast,  
 And with these raptures moves the vocal air  
 To testify his hidden residence.

How sweetly did they float upon the wings  
 Of Silence, through the empty-vaulted night !

250

At every fall smoothing the raven-down

Of Darkness till it smiled. I have oft heard

My mother Circè with the Sirens three,

235. "Flet noctem, ramoque sedens, miserabile carmen  
 Integrat." *Virg. Geor.* iv. 513.—*T.*

238. *Oh ! if thou have.* Nothing surely can be more strictly grammatical than this expression ; yet Warton regards it as incorrect, and says we should suppose an ellipsis of *shouldst*, which would be really incorrect, as the mood being subjunctive the proper word is *should*. Our ancestors, however, strangely retained in the subj. of these auxiliary verbs the 2nd pers. sing. of the indicative. So in *v.* 242 we have *mayest* for *may*, and the usage still remains.

241. *parley*, i.e. speech ; *parole*, Fr.—*daughter of the sphere*, i.e. as being produced in the open air without any visible cause.

243. *And give, etc.*, i.e. augment their effects by repeating them.

246. "Sure something more than human keeps residence here." *Fletcher, Sea Voyage*, ii. 2.—*B.*

247. *raptures*, i.e. trills and evolutions of the voice, in which the singer is, as it were, *rapt* and carried beyond his control.

248. *his*, i.e. *its*. See on *Ode on Nat.* *v.* 106.

252. *I have oft heard.* 'I have often heard' would be better, for in reading the text we must of necessity lay a stress on *I*, which is not emphatic.

253. *My mother Circè, etc.* All the following imagery is the poet's own. The ancients never placed Circe in connection with the Sirens. Ovid (*Met.* xiv. 264 *seq.*) has the Nereides and Nymphs in Circe's palace 'culling her potent herbs.'

Amidst the flowery-kirtled Naiadès,  
 Culling their potent herbs and baleful drugs,  
 Who, as they sung, would take the prisoned soul,  
 And lap it in Elysium; Scylla wept,  
 And chid her barking waves into attention,  
 And fell Charybdis murmured soft applause.  
 Yet they in pleasing slumber lulled the sense, 260  
 And in sweet madness robbed it of itself;  
 But such a sacred and home-felt delight,  
 Such sober certainty of waking bliss  
 I never heard till now. I'll speak to her,  
 And she shall be my queen.—Hail, foreign wonder!  
 Whom certain these rough shades did never breed,  
 Unless the goddess that in rural shrine  
 Dwellest here with Pan or Sylvan, by blest song  
 Forbidding every bleak unkindly fog  
 To touch the prosperous growth of this tall wood. 270

## LADY.

Nay, gentle shepherd, ill is lost that praise  
 That is addressed to unattending ears.  
 Not any boast of skill, but extreme shift

254. *flowery-kirtled*. Warton says, because they were gathering flowers; we rather think, because their kirtles were flowered, like our flowered silks; or it may be that he had in his mind—

“A cap of flowers, and a kirtle  
 Embroidered all with leaves of myrtle,”

in Marlow's *Milkmaid's Song*. The middle-age kirtle, worn both by men and women, seems to have been the ancient tunic.

257. *lap*. See on *L'Allegro*, v. 136.—*Scylla*, etc. Following Ovid, he brings Circe into the vicinity of Scylla and Charybdis.

258. “*Multis circum latrantibus undis*.” *Æn.* vii. 588.—*T*.

262. *home-felt*, i.e. that does not take one out of himself, leaves him in possession of his senses, at home, as it were.

265. *Hail*, etc. Warton, in his usual manner, gives numerous instances of the use by poets of this form of address, the original of which is probably, as he observes, that of Odysseus to Nausicaa (*Od.* vi. 149).

267. *Unless*, etc. The meaning is, I cannot tell how thou shouldest be a native denizen of this wood, unless thou be, etc. Comp. *Arc.* v. 44 *seq.*

271. *ill is lost*. A Latinism, *male perditur*.

273. *extreme shift*, i.e. last resort.

“In rustic armour, as in *extreme shift*.” *Mir. for Mag.* p. 430.—*T*.

How to regain my severed company,  
Compelled me to awake the courteous Echo 275  
To give me answer from her mossy couch.

COMUS.

What chance, good Lady, hath bereft you thus?

LADY.

Dim darkness and this leafy labyrinth.

COMUS.

Could that divide you from near-ushering guides?

LADY.

They left me weary on a grassy turf. 280

COMUS.

By falsehood, or discourtesy, or why?

LADY.

To seek i' the valley some cool friendly spring.

COMUS.

And left your fair side all unguarded, Lady?

LADY.

They were but twain, and purposed quick return.

COMUS.

Perhaps forestalling night prevented them. 285

LADY.

How easy my misfortune is to hit!

COMUS.

Imports their loss, beside the present need?

277. *What chance, etc.* The following dialogue is in imitation of those in the Greek tragedies, carried on in a succession of single verses. See also *Rom. and Jul.* iv. 1; *Two Gent. of Ver.* i. 2.

279. *near-ushering*, i.e. closely attending. See on *Il Pens.* v. 127.

285. *forestalling*, i.e. anticipating, preventing.

"An ugly serpent that *forestalled* their way."

*Fairfax, God. of Bul.* xv. 47.—*W.*

"The night *forestall* him of the coming day."

*Cymb.* iii. 4.—*W.*



LADY.

No less than if I should my brothers lose.

COMUS.

Were they of manly prime, or youthful bloom ?

LADY.

As smooth as Hebè's their unrazored lips.

290

COMUS.

Two such I saw, what time the laboured ox  
In his loose traces from the furrow came,  
And the swinked hedger at his supper sat.  
I saw them, under a green mantling vine  
That crawls along the side of yon small hill,  
Plucking ripe clusters from the tender shoots;  
Their port was more than human as they stood.  
I took it for a faery vision

289. *Were they, etc.*, i.e. were they young men or striplings?—*prime*, which is used both of the morn and the spring, is commencement, not perfection, as Warton asserts.

290. *unrazored*. Warton, we think justly, terms this an 'unpleasant epithet.' Todd quotes from Trissino, of Achilles,—

"Le barbe d'oro e di pel biondo miste,  
Che non avean provato anco il rasojo."

"Nor on a marble tun, his face besmeared  
With grapes, is curled, *unscissored* Bacchus reared."

Carew, p. 118, ed. 1651.—K.

291. *What time*. See on *Lycidas*, v. 28.

292. *In his, etc.* Comp. *Virg. Buc.* ii. 66; *Hor. Carm.* iii. 6, 41. The Greeks thence termed the evening *Βουλυτός*. Warton remarks that the poet drew here from books, not from observation, for the time of unyoking plough-cattle in England was noon, not evening.

293. *swinked*, i.e. wearied, fatigued; A.-S. *ƿƿencan*, *ƿƿincan*. It is used by Chaucer and Spenser.

Ἦμος δ' ἀγρόθεν εἰσι φυτοσκάφος ἢ τις ἀροτρεὺς  
Ἀσπασίως εἰς αἶλιν ἐὼν δόρποιο χατίζων.

*Apoll. Rh.* i. 1172.—T.

295. *yon small hill*. He forgets that it is dark.

297. *port*, i.e. deportment, bearing; *port*, Fr. Comp. *Par. Lost*, xi. 8.

"Their port was more than human; as they stood  
I took it," etc. (edit. 1637.)

298. *faery*, i.e. illusive. See *Fairy Mythology*, p. 8.

Of some gay creatures of the element,  
 That in the colours of the rainbow live, 800  
 And play i' the plighted clouds. I was awe-struck,  
 And as I passed I worshiped. If those you seek,  
 It were a journey like the path to Heaven  
 To help you find them.

LADY.

Gentle villager,  
 What readiest way would bring me to that place?

COMUS.

Due west it rises from this shrubby point.

LADY.

To find out that, good shepherd, I suppose,  
 In such a scant allowance of starlight,  
 Would overtask the best land-pilot's art,  
 Without the sure guess of well-practised feet. 310

COMUS.

I know each lane, and every alley green,  
 Dingle, or bushy dell of this wild wood,  
 And every bosky bourn from side to side,  
 My daily walks and ancient neighbourhood;  
 And if your stray attendance be yet lodged,  
 Or shroud within these limits, I shall know

299. *element*, i.e. air, sky: see on *Par. Lost*, ii. 490. Thyer says that in his time it was used in this sense in the north of England.

"What! have we a fellow dropt out of the *element*?"

*Peele, Edw. I., v. 97, edit. Dyce.—K.*

312. *Dingle*. Warton says that this word and *dimble*, both used by Drayton, are the same, and signify a valley between two steep hills. There is a place named The Dingle, within a few miles of Dublin, which accords with this description. There is also a place so named near Liverpool. *Dingle* is probably derived from A.-S. *denu*, a dean, dale.—*dell*, i.e. a dale, as Arundel, i.q. Arundale.—*bosky*, i.e. woody; *bosco*, It.—*bourn*, either a boundary, *borne*, Fr., or i.q. *burn*, a brook. Warton says it is here "a winding, deep, and narrow valley, with a rivulet running at the bottom." We rather think the poet uses it in its ordinary sense of boundary, bound; as we say, within these bounds.

315. *attendance*, i.e. attendants; like *retinue*, etc.—*lodge*, i.e. have got into some cottage (c. 346).—*shroud*. See on v. 147.

Ere morrow wake, or the low-roosted lark  
 From her thatched pallat rouse. If otherwise,  
 I can conduct you, Lady, to a low  
 But loyal cottage, where you may be safe  
 Till further quest.

320

LADY.

Shepherd, I take thy word,  
 And trust thy honest-offered courtesy,  
 Which oft is sooner found in lowly sheds,  
 With smoky rafters, than in tapestry halls  
 And courts of princes, where it first was named,  
 And yet is most pretended. In a place  
 Less warranted than this, or less secure,  
 I cannot be, that I should fear to change it.—  
 Eye me, blest Providence, and square my trial  
 To my proportioned strength! Shepherd, lead on. 330

*Enter the Two Brothers.*

ELDER BROTHER.

Unmuffle, ye faint stars, and thou fair moon,

317. *low-roosted, etc.* The ideas here belong rather to a hen-house than to the resting-place of the lark, which has no *thatch* over it, and in which, as it is on the ground, he does not *roost*. Milton, whose mornings were devoted to study rather than to rambles in the fields, does not seem to have known much of the habits of the lark: comp. *L'Allegro*, v. 41.

324. *tapestry.* At that time (as may still be seen in some old mansions) the walls of the principal apartments in the houses of the wealthy were hung with tapestry, also named Arras, from the chief seat of its manufacture.

325. *And courts, etc.* This derivation is frequent in the prose works of Dante; but Milton's authority was probably Spenser, who, though not very happy in etymology, was fond of using it.

"Of *court* it seems men *courtesy* do call,  
 For that it there most useth to abound." *F. Q.* vi. 1, 1.—*N.*

In this verse we have retained the *And* of the MS. and the original editions, which Warton changed to *In*, greatly to the delight of Todd, who adopted it without hesitation. But *With* in the preceding line was originally *And*, and was evidently altered that two successive lines might not commence with the same word; besides, 'halls' are distinct from 'courts,' and we should have *in* repeated four times.

331. *Unmuffle*, sc. yourselves, i.e. uncover your faces. *To muffle* (*mouffler*, Fr.), still in use, was to cover up the head and face; and a *muffler* was a kind

That wontest to love the traveller's benison,  
 Stoop thy pale visage through an amber cloud,  
 And disinherit Chaos, that reigns here  
 In double night of darkness and of shades ;  
 Or, if your influence be quite dammed up  
 With black usurping mists, some gentle taper,  
 Though a rush-candle from the wicker-hole  
 Of some clay habitation, visit us  
 With thy long levelled rule of streaming light, 340  
 And thou shalt be our star of Arcady,  
 Or Tyrian Cynosure.

## SECOND BROTHER.

Or, if our eyes

of veil which covered the face below the eyes. It may be seen in Douce's *Illustrations of Shakespeare*, i. 76.

"If it chanced Night's sable shrouds

*Muffled* Cynthia up in clouds." *Brown, Shep. Pipe.*—*W.*

"But suddenly the clouds, that on the wind do fly,

Have *muffled* him [the sun]." *Drayton, Polyolb. Song xxii.*—*K.*

"While Night's black *muffler* hoodeth up the sky."

*Silo. Du Bartas*, p. 106.—*W.*

332. *benison*, i.e. blessing. Perhaps a contraction of *benediction*.

"Of the poor traveller that went astray

With thousand blessings she [*Moon*] is *herried*." *F. Q.* iii. 1, 43.—*N.*

333. *Stoop, etc.* See on *Il Pens.* v. 71.

"Appear, no longer thy pale visage shroud,

But strike thy silver horns quite through a cloud."

*B. & F., Maid's Trag.* i. 2.—*Dyce.*

334. *disinherit*, i.e. dispossess. *Inherit* is used in the sense of *possess* in the French, Provençal, and English languages. The reason perhaps is that the Hebrew and Greek verb, *to inherit*, is frequently used in the sense of *to possess*, though the Vulgate always employs this last verb. "Certes, quod he, I thinke and purpose me fully to *disinherit* hem of all that ever they han, and for to put hem in exile for ever." *Chaucer, Tale of Melibæus.*—*K.*

"Look up at last, and wake thy dulled spirit

To think how this long death thou mightest *disinherit*."

*F. Q.* v. 5, 36.—*K.*

335. *Or if, etc.* See *Life of Milton*, p. 447.

340. *rule*, i.e. ray, *radius*. The image is most correct and picturesque.

Λαμπρά μὲν ἀκτὶς ἡλίου, κανὼν σαφής

ἔβαλλε γαῖαν. *Eur. Sup.* 650.—*Hurd.*

341. *And thou, etc.* See on *L'Allegro*, v. 80.

Be barred that happiness, might we but hear  
 The folded flocks, penned in their wattled cotes,  
 Or sound of pastoral reed with oaten stops,  
 Or whistle from the lodge, or village cock  
 Count the night-watches to his feathery dames ;  
 'T would be some solace yet, some little cheering  
 In this close dungeon of innumerable boughs.  
 But Oh ! that hapless virgin, our lost sister, 350  
 Where may she wander now, whither betake her  
 From the chill dew, amongst rude burs and thistles ?  
 Perhaps some cold bank is her bolster now,  
 Or 'gainst the rugged bark of some broad elm  
 Leans her unpillowed head, fraught with sad fears.  
 What, if in wild amazement and affright,  
 Or, while we speak, within the direful grasp  
 Of savage hunger, or of savage heat ! . . .

## ELDER BROTHER.

Peace, brother, be not over-exquisite  
 To cast the fashion of uncertain evils ; 360  
 For, grant they be so, while they rest unknown  
 What need a man forestall his date of grief,  
 And run to meet what he would most avoid ?  
 Or if they be but false alarms of fear,  
 How bitter is such self-delusion !  
 I do not think my sister so to seek,

345. *oaten stops*, i.e. the stops or holes in the oaten pipe : see *Lycidas*, v. 33.

349. *innumerable*, i.e. innumerable : comp. *Par. Lost*, vii. 455.

352. *burs*, i.e. bur-docks.

358. *hunger*, sc. of wild beasts.—*heat*, sc. of wild men.

359. *exquisite*, i.e. inquiring closely, searching out, *exquiro*.

"They're *exquisite* in mischief." *Fletcher, Lit. Fr. Law*. v. 1.—*W*.

360. *To cast the fashion*, i.e. to conjecture the form of. *Fashion* is the French *façon*, whence we say, the *fashion* of plate. The poet's phrase may come either from the founder's art, as Warburton says, or from astrology, as Warton thinks.

361. *For grant they be so*, i.e. supposing them to be real. Warburton would have this line omitted, as it "obscures the thought and loads the expression" ! What would he do then with v. 364 ?

366. *so to seek*. Comp. *Par. Lost*, viii. 197. "Nor were they *long to seek* who, after Caractacus, should lead them." *Hist. of Eng.* ii. "I have long

Or so unprincipled in Virtue's book,  
 And the sweet peace that Goodness bosoms ever,  
 As that the single want of light and noise  
 —Not being in danger, as I trust she is not— 370  
 Could stir the constant mood of her calm thoughts,  
 And put them into misbecoming plight.  
 Virtue could see to do what Virtue would  
 By her own radiant light, though sun and moon  
 Were in the flat sea sunk : and Wisdom's self  
 Oft seeks to sweet retired solitude,  
 Where, with her best nurse Contemplation,  
 She plumes her feathers, and lets grow her wings,  
 That, in the various bustle of resort,  
 Were all to-ruffled, and sometimes impaired. 380  
 He that has light within his own clear breast

sought for such a thing, and yet *I am to seek*." *Chillingworth*, ch. iii. § 82.—*K*. It was a favourite phrase with Swift, who we believe has been the last to use it. The very same phrase occurs in Dutch, "*Ik ben niet ver to zoeken*." *Vondel. Leeuw. Landspel*. iii. 4.—*K*.

"And hardly *they were nothing to seek*

How they on hem sholde the harnes sette." *Chauc. Flower & Leaf*.

The meaning is, having need to seek.

"Venus, who *was naught at all to seek*

What such a wish as that did mean." *Golding, Ovid*, p. 124.—*K*.

373. "Lovers can see to do their amorous rites

By their own beauties." *Rom. & Jul.* iii. 2.—*K*.

"Virtue gives her soft light through darkness for to wade."

*F. Q.* i. 1, 12.—*K*.

"She, she [Virtue] it is in darkness shines,

'T is she that still herself refines

By her own light to every eye."

*Jonson, Pleasure Reconciled to Virtue*.—*K*.

376. *seeks to*, i.e. betakes herself to. "*To it shall the Gentiles seek*," *Is.* ii. 10.—*W*. "*Unto his habitation shall ye seek*," *Deut.* xii. 5.—*T*.

378. *plumes*. This is the word in the MS. and in all the original editions. The proper word, as Warton observes, is *prunes* or *preens*, which signifies to oil the plumage.

"She gins her feathers, foully *disfigured*,

Proudly to *prune*." *F. Q.* ii. 3, 36.—*W*.

On Milton's mistakes in terms of art, see *Life*, p. 432.

380. *to-ruffled*. See *Fairy Mythology*, p. 329, 2nd edit. It is to be observed that there is no hyphen in the original editions.—*sometimes*. We might rather have expected *somewhat* or *something*.

May sit i' the centre, and enjoy bright day ;  
 But he that hides a dark soul and foul thoughts,  
 Benighted walks under the midday sun ;  
 Himself is his own dungeon.

382

## SECOND BROTHER.

'Tis most true

That musing Meditation most affects  
 The pensive secrecy of desert-cell,  
 Far from the cheerful haunt of men and herds,  
 And sits as safe as in a senate-house ;  
 For who would rob a hermit of his weeds,  
 His few books, or his beads, or maple dish,  
 Or do his grey hairs any violence ?  
 But Beauty, like the fair Hesperian tree  
 Laden with blooming gold, had need the guard  
 Of dragon-watch, with unenchanted eye,  
 To save her blossoms and defend her fruit  
 From the rash hand of bold Incontinence.  
 You may as well spread out the unsunned heaps  
 Of miser's treasure by an outlaw's den,  
 And tell me it is safe, as bid me hope  
 Danger will wink on opportunity,  
 And let a single helpless maiden pass  
 Uninjured in this wild surrounding waste.  
 Of night, or loneliness, it recks me not ;  
 I fear the dread events that dog them both,

390

400

382. *the centre*, sc. of the earth, a common expression of the dramatists.

395. *unenchanted*, i.e. not to be enchanted or charmed : see on *On Shakespeare*, v. 11.

398. "Guyon finds Mammon in a dell

*Sunning his treasure here.*" *F. Q.* ii. 7.—*T.*

401. *Wink*, i.e. close his eyes, not look on.

402. "Alas ! what danger will it be to us,  
 Maids as we are, to travel forth so far !  
 Beauty provoketh thieves sooner than gold."

*As You Like It*, i. 3.—*W.*

404. *it recks me not*, i.e. I care or count not.

405. *dog*, i.e. follow as a dog does, comes on the heels of. The expression seems too familiar.

Lest some ill-greeting touch attempt the person  
Of our unowned sister.

## ELDER BROTHER.

I do not, Brother,  
Infer as if I thought my sister's state  
Secure, without all doubt or controversy ;  
Yet, where an equal poise of hope and fear 410  
Does arbitrate the event, my nature is  
That I incline to hope rather than fear,  
And gladly banish squint suspiciön.  
My sister is not so defenceless left  
As you imagine ; she has a hidden strength,  
Which you remember not.

## SECOND BROTHER.

What hidden strength,  
Unless the strength of Heaven, if you mean that ?

## ELDER BROTHER.

I mean that too, but yet a hidden strength,  
Which, if Heaven gave it, may be termed her own.  
'Tis chastity, my brother, chastity. 420  
She that has that is clad in complete steel,  
And, like a quivered nymph with arrows keen,  
May trace huge forests, and unharboured heaths,  
Infamous hills, and sandy, perilous wilds ;  
Where, through the sacred rays of chastity,

407. *unowned*, i.e. like a waif or stray.

408. *infer*, i.e. argue. It is frequently used in this sense by Shakespeare.

421. "And, in strong proof of chastity well-armed,  
From Love's weak childish bow she lives unharmed."

*Rom. & Jul.* i. 1.—*K.*

422. *And like, etc.* The Belphebe of the *Faery Queen*, as Thyer well observes, was certainly here in the poet's mind.

423. *trace*, i.e. traverse, roam.

"Knight of his train, to trace the forests wild." *Mids. N. Dr.* ii. 1.—*W.*  
—*unharboured*, i.e. in which no harbour (*herberge*, Germ.) or shelter is to be obtained. We still use the verb, *to harbour*.

424. "*Infames scopulos, Acroceraunia.*" *Hor. Car.* i. 3, 20.—*N.*



No savage fierce, bandite, or mountaineer  
 Will dare to soil her virgin purity.  
 Yea there where very Desolation dwells,  
 By grots and caverns shagged with horrid shades,  
 She may pass on with unblenched majesty, 430  
 Be it not done in pride or in presumption.  
 Some say no evil thing that walks by night,  
 In fog, or fire, by lake, or moorish fen,  
 Blue meagre hag, or stubborn unlaid ghost,  
 That breaks his magic chains at curfew-time,  
 No goblin, or swart faery of the mine,  
 Hath hurtful power o'er true virginity.  
 Do ye believe me yet? or shall I call  
 Antiquity, from the old schools of Greece,  
 To testify the arms of chastity? 440  
 Hence had the huntress Dian her dread bow,

426. *mountaineer*. The inhabitants of mountains, as in Wales, Scotland, and Ireland, were famed for their *raids* on the plains.

429. *with horrid shades*. Comp. v. 38.

430. *unblenched*. "Unblinded, unconfounded."—*W*. To *blench* occurs frequently in Shakespeare in the sense of to start, draw back from. Its original meaning seems to have been, to turn pale, *blanchir*, Fr. Milton uses it here in the same sense as Shakespeare, unstartled.

432. "Some say that ever 'gainst that season comes  
 Wherein our Saviour's birth is celebrated . . .  
 But then, *they say*, no spirit walks abroad." *Hamlet*, i. 1.—*W*.

"Yet I have heard—my mother told it me,  
 And now I do believe it—if I keep  
 My virgin-flower uncropt, pure, chaste, and fair,  
 No goblin, wood-god, fairy, elf, or fiend,  
 Satyr, or other power that haunts the groves,  
 Shall hurt my body, or by vain illusion  
 Draw me to wander after idle fires;  
 Or voices calling me in dead of night  
 To make me follow, and so tole me on  
 Through mire and standing pools to find my ruin."

*Fletcher, Faith. Shep.* i. 1.—*N*.

434. *hag*, i.e. witch. See *Fairy Mythology*, p. 290, 2nd edit.—*unlaid ghost*, i.e. perturbed spirit. "*Ghost unlaid* forbear thee," *Cymb.* iv. 2.—*W*.

435. *That breaks, etc.* Ghosts and other spirits, as is well-known, appeared only by night, which commenced at Curfew-time. "This is the foul fiend Flibbertigibbet. He begins at curfew and walks to the first cock." *Lear*, iii. 4.—*W*. "You [elves] that rejoice to hear the solemn curfew." *Tempest*, v. 1.—*W*. On what follows, see *Fairy Mythology*, p. 229.

Fair silver-shafted queen, for ever chaste,  
 Wherewith she tamed the brindled lioness  
 And spotted mountain-pard, and set at nought  
 The frivolous bolt of Cupid ; gods and men  
 Feared her stern frown, and she was queen o' the woods.  
 What was that snaky-headed Gorgon-shield,  
 That wise Minerva wore, unconquered virgin,  
 Wherewith she freezed her foes to congealed stone,  
 But rigid looks of chaste austerity, 450  
 And noble grace that dashed brute violence  
 With sudden adoration and blank awe ?  
 So dear to Heaven is saintly chastity,  
 That, when a soul is found sincerely so,  
 A thousand liveried angels lackey her,  
 Driving far off each thing of sin and guilt,  
 And, in clear dream and solemn vision,  
 Tell her of things that no gross ear can hear ;  
 Till oft converse with heavenly habitants  
 Begin to cast a beam on the outward shape, 460  
 The unpolluted temple of the mind,  
 And turns it by degrees to the soul's essence,  
 Till all be made immortal. But when lust,  
 By unchaste looks, loose gestures, and foul talk,  
 But most by lewd and lavish act of sin,  
 Lets in defilement to the inward parts,  
 The soul grows clotted by contagion,

451. *dashed*, i.e. confounded.—*brute*, i.e. rude, mere animal, *brutum*.

454. *so*, i.e. chaste ; included in the preceding *chastity*, by a common usage of writers.

455. *liveried*. This word and *lackey* seem too familiar at the present day ; but they were not regarded under so low a point of view by our forefathers.

"To drive you so on foot, unfit to tread

And *lackey* by him, 'gainst all womanhood." *F. Q.* vi. 2, 15.

458. *Tell her, etc.* See on *Arcades*, v. 72. With Warburton we discern here the germ of the materialism which is developed by the Angel in *Par. Lost*, v. 404 *seq.*

459. *heavenly habitants*, i.e. inhabitants of heaven.

461. "He spake of the temple of his body," *John* ii. 21.—*N.* "Your body is the temple of the Holy Ghost," *1 Cor.* vi. 19.—*T.*

467. *The soul, etc.* The whole of what follows, down to v. 475, is taken from the *Phædon* of Plato.

Imbodies, and imbrutes, till she quite lose  
 The divine property of her first being.  
 Such are those thick and gloomy shadows damp 470  
 Oft seen in charnel-vaults and sepulchres,  
 Lingering, and sitting by a new-made grave,  
 As loath to leave the body that it loved,  
 And linked itself by carnal sensuality  
 To a degenerate and degraded state.

## SECOND BROTHER.

How charming is divine philosophy !  
 Not harsh, and crabbed, as dull fools suppose,  
 But musical as is Apollo's lute,  
 And a perpetual feast of nectared sweets,  
 Where no crude surfeit reigns. 480

## ELDER BROTHER.

List ! list ! I hear  
 Some far-off halloo break the silent air.

## SECOND BROTHER.

Methought so too ; what should it be ?

## ELDER BROTHER.

For certain  
 Either some one like us night-foundered here,  
 Or else some neighbour-woodman, or, at worst,  
 Some roving robber calling to his fellows. 485

## SECOND BROTHER.

Heaven keep my sister ! Again, again, and near.  
 Best draw, and stand upon our guard.

468. *Imbodies, etc.* See on *Par. Lost*, ix. 165.

469. "Atque affigit humo divinæ particulam auræ." *Hor. Sat.* ii. 2, 79.—*T.*

473. *it*, i.e. each particular shadow.—*linked itself*, sc. to, or through, it.

477. *crabbed*, i.e. harsh and sour like a crab-apple. He uses this expression more than once in his prose works.

"O ! she is

Ten times more gentle than her father's *crabbed*,

And he's composed of harshness." *Tempest*, iii. 1.—*K.*

483. *night-foundered*. See on *Par. Lost*, i. 204.

487. *Best draw*, i.e. we had best draw.

"'Tis best we stand upon our guard,

Or that we quit this place. *Let's draw* our weapons." *Tempest*, ii. 1.—*K.*

## ELDER BROTHER.

I 'll halloo.

If he be friendly, he comes well ; if not,  
Defence is a good cause, and Heaven be for us.

*Enter The Attendant Spirit, habited like a shepherd.*

'That halloo I should know . . . what are you ? speak. 490  
Come not too near, you fall on iron stakes else.

## SPIRIT.

What voice is that ? my young lord ? speak again.

## SECOND BROTHER.

O Brother, 't is my father's shepherd, sure.

## ELDER BROTHER.

Thyrsis ! whose artful strains have oft delayed  
The huddling brook to hear his madrigal,  
And sweetened every musk-rose of the dale.  
How camest thou here, good swain ? Hath any ram  
Slipped from the fold, or young kid lost its dam,  
Or straggling wether the pent flock forsook ?  
How couldst thou find this dark sequestered nook ? 500

## SPIRIT.

O my loved master's heir, and his next joy,

491. *iron stakes.* Meaning their swords.

494. "*Arte maternâ rapidos morantem  
Fluminum lapsus, celeresque ventos.*" *Hor. Carm. i. 12, 8.—T.*

"*Et properantis aquæ per amœnos agros.*" *Id. A. P. 19.—T.*

495. *huddling*, i.e. hurrying.—*madrigal.* A species of short Italian poem, of which numerous examples may be seen in Petrarca and Tasso. Hence it may be i.q. a song, as in Marlow:—

"By shallow rivers, to whose falls  
Melodious birds sing *madrigals.*"

But as it was also the name of a species of musical composition of which *Lawes* had composed many specimens, it is more probably used here in this sense.

496. *And sweetened, etc.* This is true to nature, for when the mind is brought into a pleasurable state by music, the objects of the other senses become more agreeable.

501. *his next joy*, i.e. his younger son.—*toy.* See on *Il Pens. v. 4.*

I came not here on such a trivial toy  
 As a strayed ewe, or to pursue the stealth  
 Of pilfering wolf; not all the fleecy wealth  
 That doth enrich these downs is worth a thought  
 To this my errand, and the care it brought.  
 But, oh! my virgin Lady, where is she?  
 How chance she is not in your company?

ELDER BROTHER.

To tell thee sadly, Shepherd, without blame  
 Or our neglect, we lost her as we came.

510

SPIRIT.

Ay me unhappy! then my fears are true.

ELDER BROTHER.

What fears, good Thyrsis? Prythee briefly shew.

SPIRIT.

I'll tell ye. 'Tis not vain or fabulous  
 —Though so esteemed by shallow ignorance—  
 What the sage poets, taught by the heavenly Muse,  
 Storied of old in high immortal verse,  
 Of dire Chimeras and enchanted isles,

506. *To*, i.e. compared to. We still use *to* in this sense after substantives, but not after adjectives; the present is the latest instance of it we have met with.

"That am *unworthy to* so swete a wight." *Chauc. Troil. & Cress.*

"How fair he was, and yet not *fair to* this." *F. Q.* i. 6, 17.

"Is not more *ugly to* the thing that helps it." *Hamlet*, iii. 1.

"Being ten times *undervalued to* tried gold." *Merch. of Ven.* ii. 8.

"How *sweet* are streams *to* poison drunk in gold."

*Drummond, Spiritual Poems.*

It is very remarkable that the commentators on Shakespeare seem to have been unable to find a justification of the phrase quoted from *Hamlet*, and that Mr. Dyce changes *to* to *like*, in this line of Marlow's *Jew of Malta*, iv. 1,—

"There is no music *to* a Christian's knell."

509. *sadly*, i.e. seriously, truly.

515. *What the sage poets, etc.* Thus Homer sang of the Chimæra in the adventures of Bellerophon, and of the enchanted isles of Circe, Calypso, and others; and Virgil describes the descent to Hell of Orpheus through the 'rifted rock' of Tænarus.

And rifted rocks whose entrance leads to Hell ;  
For such there be, but unbelief is blind.

Within the navel of this hideous wood, 520  
Immured in cypress shades, a sorcerer dwells,  
Of Bacchus and of Circè born, great Comus,  
Deep-skilled in all his mother's witcheries ;  
And here to every thirsty wanderer  
By sly enticement gives his baneful cup,  
With many murmurs mixed, whose pleasing poison  
The visage quite transforms of him that drinks,  
And the inglorious likeness of a beast  
Fixes instead, unmoulding reason's mintage  
Charactered in the face. This I have learnt 530  
Tending my flocks hard by, i' the hilly crofts  
That brow this bottom-glade, whence night by night  
He and his monstrous rout are heard to howl,  
Like stabled wolves, or tigers at their prey,  
Doing abhorred rites to Hecatè,  
In their obscured haunts of inmost bowers.  
Yet have they many baits, and guileful spells,  
To inveigle and invite the unwary sense  
Of them that pass unweeting by the way.  
This evening late, by then the chewing flocks 540

520. *navel*, i.e. centre ; as Delphi was called the navel of the earth.

"Up towards the *navel* then of England from her flank."

*Drayton, Polyolb. S. xxiii.—T.*

525. *By*. The proper word would be *With* ; but he avoided it, as it begins the next line : see on v. 325.

529. *unmoulding, etc.* The language here is taken from the art of coining.

530. *Charactered*, i.e. graven (*χακάρηρ*, from *χαράσσω*).

531. *crofts*. A *croft* is a small enclosed field in the vicinity of a town or village ; so that the use of it here is not strictly correct.

532. *bottom-glade*, i.e. glade (wood, v. 79) in the bottom or valley.

533. "Atque in *præsepibus* urbi

*Savire*, ac formæ magnorum *ululare* luporum." *Æn.* vii. 17.—*K.*

"*Magicis Hecaten ululatibus orat.*" *Ov. Met.* xiv. 405.—*T.*

540. "As gentle shepherd, in sweet eventide,  
When ruddy Phœbus 'gins to welk in west,  
High on a hill his flock to viewen wide,  
Marks which do bite their hasty *supper* best." *F. Q.* i. 1, 23.—*W.*

—*by then*, i.e. by the time that.

Had ta'en their supper on the savoury herb 541  
 Of knot-grass dew-besprent, and were in fold,  
 I sat me down to watch upon a bank  
 With ivy canopied, and interwove  
 With flaunting honeysuckle, and began,  
 Wrapt in a pleasing fit of melancholy,  
 To meditate my rural minstrelsy,  
 Till Fancy had her fill. But ere a close,  
 The wonted roar was up amidst the woods,  
 And filled the air with barbarous dissonance ; 550  
 At which I ceased, and listened them awhile,  
 Till an unusual stop of sudden silence  
 Gave respite to the drowsy frightened steeds,  
 That draw the litter of close-curtained Sleep.  
 At last a soft and solemn-breathing sound  
 Rose, like a steam of rich distilled perfumes,  
 And stole upon the air, that even Silence

542. *besprent*, i.e. besprinkled. "Their locks with dew *besprent*," *Drayton*, *Polyolb.* ix.—*T.*

544. "Quite o'ercanopied with luscious woodbine" (*Mids. N. Dr.* ii. 1.—*W.*) ; for so, surely, Shakespeare wrote it.—*interwove*. He must have conceived the ivy and honeysuckle to have grown mingled together over the bank, or rather, imagined some kind of arbour ; for the bank could not have been interwove with honeysuckle. For *flaunting honeysuckle*, see on *Lycidas*, v. 146.

546. *Wrapt*. It is so in MS. and the original editions ; but perhaps he meant *rapt*.

547. *meditate*, i.e. practise. See on *Lycidas*, v. 66.

548. *had*, i.e. should have ; for he stopped in the midst of his melody.—*ere a close*, i.e. ere I came to a close, had ended a part of my music.

553. *drowsy frightened*. Newton preferred *drowsy-flighted*, the reading of the MS. ; and, though we have not deemed it expedient to follow him, we are strongly inclined to think it is the right reading, and the present one a mistake of Lawes himself or his printer. We do not see what was to *fright* the steeds of Sleep, which must have been well used to the roar ; while *drowsy-flighted* would well express the apparent slow progress of Night, the causer of drowsiness. The "*lazy-pacing* clouds" of Shakespeare is a similar expression.

"And now loud howling wolves arouse the jades  
 That drag the tragic melancholy Night,  
 Who with their *drowey*, slow, and flagging wings  
 Clip dead men's graves." 2 *Henry VI.* iv. 1.—*N.*

554. *draw*. This word is not quite correct here ; for the litter or palenkeen was borne, not drawn. But Milton probably used *litter* in the sense of chariot.

Was took ere she was ware, and wished she might  
 Deny her nature, and be never more,  
 Still to be so displaced. I was all ear, 560  
 And took in strains that might create a soul  
 Under the ribs of Death. But, oh! ere long  
 Too well I did perceive it was the voice  
 Of my most honoured Lady, your dear sister.  
 Amazed I stood, harrowed with grief and fear,  
 And, oh! poor hapless nightingale, thought I,  
 How sweet thou singest, how near the deadly snare!  
 Then down the lawns I ran with headlong haste,  
 Through paths and turnings often trod by day,  
 Till, guided by mine ear, I found the place 570  
 Where that damned wizard hid in sly disguise—  
 For so by certain signs I knew—had met  
 Already, ere my best speed could prevent,  
 The aidless, innocent Lady, his wished prey,  
 Who gently asked if he had seen such two,  
 Supposing him some neighbour villager.  
 Longer I durst not stay, but soon I guessed  
 Ye were the two she meant; with that I sprung  
 Into swift flight, till I had found you here,  
 But further know I not.

## SECOND BROTHER.

O night and shades, 580  
 How are ye joined with Hell in triple knot,  
 Against the unarmed weakness of one virgin,  
 Alone and helpless! Is this the confidence  
 You gave me, Brother?

558. *Was took*, i.e. was affected, charmed: see on *Ode on Nat.* v. 98.

560. *Still, etc.*, i.e. if her place should be supplied by such sounds.

565. *harrowed*, i.e. overcome; A.-S. *hepian*, to ravage. So, Christ *harrowed* Hell. "It *harrows* me with fear and wonder," *Hamlet*, i. 1.—*Steevens*.

566. *nightingale*. He calls her so as singing by night in the wood.

567. *the deadly snare*. Alluding to the practice of setting traps to catch the nightingale by night.

579. *till I had, etc.* The meaning is, till I should have found you, as I have found you here: see on v. 548.



## ELDER BROTHER.

Yes, and keep it still ;  
 Lean on it safely ; not a period  
 Shall be unsaid for me. Against the threats  
 Of malice or of sorcery, or that power  
 Which erring men call Chance, this I hold firm,—  
 Virtue may be assailed, but never hurt,  
 Surprised by unjust force, but not enthralled ; 590  
 Yea even that which Mischief meant most harm  
 Shall in the happy trial prove most glory.  
 But evil on itself shall back recoil,  
 And mix no more with goodness, when at last,  
 Gathered like scum, and settled to itself,  
 It shall be in eternal restless change  
 Self-fed, and self-consumed. If this fail,  
 The pillared firmament is rottenness,  
 And earth's base built on stubble.—But come, let's on.  
 Against the opposing will and arm of Heaven 600  
 May never this just sword be lifted up,  
 But for that damned magician, let him be girt  
 With all the grisly legions that troop  
 Under the sooty flag of Acheron,  
 Harpies and Hydras, or all the monstrous forms  
 'Twixt Africa and Ind, I'll find him out,  
 And force him to restore his purchase back,  
 Or drag him by the curls to a foul death,  
 Cursed as his life.

## SPIRIT.

Alas ! good venturous youth,

594. *when at last, etc.* He seems to allude to the doctrine of the final and complete separation of good from evil. Perhaps the Persian doctrine held by the Gnostics was in his mind.

597. *fail, deceive, fallor ?* Comp. *Par. Lost*, i. 167.

604. "All Hell run out and *sooty flags* display."

*P. Fletcher, Locusts*, 1627.—*T.*

607. *purchase*, i.e. acquisition ; usually what was gotten by improper means.

608. *curls*. Comus, as a voluptuary, is properly represented with curls, such being worn by men of fashion at that time, under the name of *lovelocks*, etc. : see on v. 106.

I love thy courage yet, and bold emprise ;  
 But here thy sword can do thee little stead :  
 Far other arms, and other weapons must  
 Be those that quell the might of hellish charms.  
 He with his bare wand can unthread thy joints,  
 And crumble all thy sinews.

## ELDER BROTHER.

Why prythee, Shepherd,  
 How durst thou then thyself approach so near,  
 As to make this relation ?

## SPIRIT.

Care and utmost shifts  
 How to secure the Lady from surprisal  
 Brought to my mind a certain shepherd-lad,  
 Of small regard to see to, yet well skilled  
 In every virtuous plant and healing herb  
 That spreads her verdant leaf to the morning ray.  
 He loved me well, and oft would beg me sing,  
 Which when I did, he on the tender grass  
 Would sit, and hearken even to ecstasy,  
 And in requital ope his leathern scrip,  
 And shew me simples of a thousand names,  
 Telling their strange and vigorous faculties.  
 Amongst the rest a small unsightly root,  
 But of divine effect, he culled me out.  
 The leaf was darkish and had prickles on it,

610. *yet*, i.e. though I know it to be unavailing.

614. "Go charge my goblins that they grind their joints  
 With dry convulsions, shorten up their sinews  
 With aged cramps." *Tempest*, iv. *ad fin.*—*W.*

617. *to make*, i.e. to be able to make.

619. *a certain*, etc. A graphic and affectionate memorial of the poet's intimate friend Charles Diodati.

620. *to see to*. "*Faire to see to*, i.e. goodlie to behold," *Barret, Alvearie*, 1580. "All of them princes *to look to*," *Ezek.* xxiii. 15.—*T.*

621. *virtuous*, i.e. having virtue or power : see on *Il Pens.* v. 113.

626. *scrip*, i.e. the shepherd's pouch. It was originally the pilgrim's wallet, and was so named from the scarf (*écharpe*, Fr.), from which it was suspended.

But in another country, as he said,  
 Bore a bright golden flower, but not in this soil,  
 Unknown, and like esteemed, and the dull swain  
 Treads on it daily with his clouted shoon;  
 And yet more med'cinal is it than that Moly  
 That Hermes once to wise Ulysses gave.  
 He called it Hæmony, and gave it me,  
 And bade me keep it as of sovran use  
 'Gainst all enchantments, mildew blast, or damp, 640  
 Or ghastly Furies' apparition.  
 I pursed it up, but little reckoning made,  
 Till now that this extremity compelled.  
 But now I find it true; for by this means

632. *But, etc.* On the whole of this passage, see *Life of Milton*, p. 285.

635. *clouted*. Warton says this is, shod with *clouts* or plates of iron, which are fastened with hobnails. There is also a kind of nails called *clout-nails*; and in Jonson's *Gipsies Metamorphosed*, we meet, "For the *hobnails* are come to me.—Maybe he knew whose *shoes* lacked *clouting*." But Milton was thinking perhaps of "old shoes and *clouted*," *Jos.* ix. 5, where it means pieced. The *clouting* of old kettles, etc., by tinkers, is ambiguous, as it may be taken in either sense. The same is the case with this term in—

"I thought he slept, and put

My *clouted brogues* from off my feet, whose rudeness  
 Answered my steps too loud." *Cymb.* iv. 2.—*W.*

"Spare none but such as go in *clouted shoon*." 2 *Hen.* VI. iv. 2.—*K.*

But that *clouting* is piecing, patching, is proved by the following place of the old romance of *Merlin* (*ap.* Ellis, Bohn's edit. p. 91):—

"That yongè man that hath *shoon* bought  
 And strongè *leather* to do hem *clout*."—*K.*

"His clothes all patched with more than honest thrift,  
 And *clouted shoes* were *nailed* for fear of wasting."

*Fletcher, Purp. Is.* viii. 26.—*K.*

636. *med'cinal*. Comp. *Sam. Agon.* v. 627.—*Moly*. See *Od.* x. 302.

637. "This precious sovereign herb

*That Mercury to wise Ulysses gave*." *Val. Welshman*, 1615.—*T.*

638. *Hæmony*. Like Spenser's *Medawart* (*F. Q.* ii. 8, 20), this wonderful plant seems to be one of the poet's own creation. In his account of it he follows Homer's description of the *Moly*, and as he assigns it a kind of magic power, he probably derived its name from *Hæmonia* or *Thessaly*, the land of magic. The power of making one invisible was supposed to be possessed by fernseed.

640. *mildew blast*. As in the original editions there is no comma after *mildew*, these words may form a compound, like *urchin-blasts*, v. 845.

"Here is your husband, like a *mildewed ear*,  
*Blasting* his wholesome brother." *Hamlet*, iii. 4.—*T.*

I knew the foul enchanter though disguised,  
 Entered the very lime-twigs of his spells,  
 And yet came off. If you have this about you—  
 As I will give you when we go—you may  
 Boldly assault the necromancer's hall;  
 Where if he be, with dauntless hardihood, 650  
 And brandished blade rush on him, break his glass,  
 And shed the luscious liquor on the ground;  
 But seize his wand. Though he and his cursed crew  
 Fierce sign of battle make, and menace high,  
 Or like the sons of Vulcan vomit smoke,  
 Yet will they soon retire, if he but shrink.

## ELDER BROTHER.

Thyrsis, lead on apace, I'll follow thee,  
 And some good angel bear a shield before us.

*The Scene changes to a stately palace, set out with all manner of deliciousness: soft music, tables spread with all dainties. Comus appears with his rabble, and the Lady set in an enchanted chair, to whom he offers his glass, which she puts by, and goes about to rise.*

## COMUS.

Nay, Lady, sit; if I but wave this wand,  
 Your nerves are all chained up in alabaster, 660

647. *If you have, etc.* Here the poet had evidently in his thoughts Ulysses's adventure with Circe, and various places of Spenser and the romances.

655. *the sons, etc.* Virgil and Ovid only tell this of Cacus.

658. *And some, etc.* Comp. *Sam. Agon.* v. 1434. Perhaps, as Dunster conjectured, he had in view the place in Tasso where the Angel holds a shield to protect Raimondo in his combat with Argantes.

*The Scene, etc.* It is not at all improbable that in composing the following scene Milton may have had in his mind that between Volpone and Celia, and the rescue of her by the *rushing in* of Bonario, in Ben Jonson's *For*, iii. 5; and perhaps also that between Mammon and Dol Common in his *Alchemist*, iv. 1.

659. "For I can here disarm thee with this stick  
 And make thy weapon drop.

Thy nerves are in their infancy again  
 And have no vigour in them." *Tempest*, i. 2.—*W.*

660. *Your nerves, etc.*, i.e. he had the power of turning her into a statue of alabaster or into a tree. Such transformations were common in the romances. It

And you a statue, or as Daphnè was  
Root-bound, that fled Apollo.

LADY.

Fool, do not boast ;  
Thou canst not touch the freedom of my mind  
With all thy charms, although this corporal rind  
Thou hast immanacled, while Heaven sees good.

COMUS.

Why are you vext, Lady ? why do you frown ?  
Here dwell no frowns, nor anger ; from these gates  
Sorrow flies far. See, here be all the pleasures  
That fancy can beget on youthful thoughts,  
When the fresh blood grows lively, and returns 670  
Brisk as the April buds in primrose season.  
And first behold this cordial julep here,  
That flames and dances in his crystal bounds,  
With spirits of balm and fragrant syrups mixed.  
Not that Nepenthes, which the wife of Thone  
In Egypt gave to Jove-born Helena,  
Is of such power to stir up joy as this,  
To life so friendly, or so cool to thirst.  
Why should you be so cruel to yourself,

is remarkable that though, as Milton must have well known, the Greek word is ἀλαβαστρον, he chose here and in *Par. Lost*, iv. 544, to follow the orthography of Spenser (*F. Q.* ii. 12, 77), *alabaster*.

661. *or as, etc.* This transposition, in imitation of the classics, is not agreeable to the genius of the English language.

666. *Why are you vext, etc.* This line, which we have printed as in the original editions, only adding a comma after *vext*, is of a peculiar structure. It consists of two choriambes with an intermediate trochee ; and there must be a pause at the end of each.

"We are undone, lady, we are undone" (*Rom. & Jul.* iii. 2)

is an exact parallel, and possibly Milton had it in his mind.

675. *Not that, etc.* See *Od.* iv. 220 *seq.*, where, by the way, *νυκτερίς* is a mere adjective. This is supposed to be the *benj*, or opiate made from hemp-seed.

680. *dainty limbs.* A common expression in Spenser.

"All night she watched, nor once adown would lay  
Her *dainty limbs*." *F. Q.* i. 11, 82.—*T.*

And to those dainty limbs which Nature lent 680  
 For gentle usage, and soft delicacy?  
 But you invert the covenants of her trust,  
 And harshly deal, like an ill borrower,  
 With that which you received on other terms,  
 Scorning the unexempt condition  
 By which all mortal frailty must subsist,  
 Refreshment after toil, ease after pain,  
 That have been tired all day without repast,  
 And timely rest have wanted. But, fair virgin,  
 This will restore all soon.

LADY.

'T will not, false traitor, 690  
 'T will not restore the truth and honesty,  
 That thou hast banished from thy tongue with lies.  
 Was this the cottage, and the safe abode  
 Thou toldest me of? What grim aspects are these,  
 These ugly-headed monsters? Mercy guard me!  
 Hence with thy brewed enchantments, foul deceiver!  
 Hast thou betrayed my credulous innocence  
 With vizored falsehood and base forgery?  
 And wouldst thou seek again to trap me here  
 With liquorish baits fit to ensnare a brute? 700  
 Were it a draught for Juno when she banquets,  
 I would not taste thy treasonous offer; none  
 But such as are good men can give good things,

682. "At nos virtutes ipsas *invertimus*." *Hor. Sat. i. 3, 55.*—K.

683. *ill*, i.e. dishonourable, dishonest.

685. *unexempt*, i.e. from which no one is, or can be, exempt.

687. "Sleep after toil, port after stormy seas,  
 Ease after war, death after life, does greatly please."

*F. Q. i. 9, 40.*—K.

688. *That have*, i.e. You that have. It connects with v. 681.

694. "Her *grim aspect* to see." *Drayton, Polyolb. S. xxvii.*—W.

"With grisly *grim aspect*,  
 Abhorred Murder." *F. Q. v. 9, 48.*—W.

"Whose *grim aspect* set every joint a-shaking." *Shaks. Lucrece.*—K.

696. *thy brewed enchantments*, i.e. the julep, v. 672.

702. *Κακοῦ γὰρ ἀνδρὸς δῶρ' ἐνησιω οὐκ ἔχει.* *Eur. Med.* 618.—N.

And that which is not good is not delicious  
To a well-governed and wise appetite.

COMUS.

O foolishness of men ! that lend their ears  
To those budge doctors of the Stoic fur,  
And fetch their precepts from the Cynic tub,  
Praising the lean and sallow Abstinence.  
Wherefore did Nature pour her bounties forth, 710  
With such a full and unwithdrawing hand,  
Covering the earth with odours, fruits, and flocks,  
Thronging the seas with spawn innumerable,  
But all to please, and sate the curious taste ?  
And set to work millions of spinning worms,  
That in their green shops weave the smooth-haired silk,  
To deck her sons ? and that no corner might  
Be vacant of her plenty, in her own loins  
She hatched the all-worshiped ore, and precious gems  
To store her children with. If all the world 720  
Should, in a pet of temperance, feed on pulse,  
Drink the clear stream, and nothing wear but frieze,  
The All-giver would be unthanked, would be unpraised,  
Not half his riches known, and yet despised,  
And we should serve him as a grudging master,  
As a penurious niggard of his wealth,  
And live like Nature's bastards, not her sons,

707. *budge*. This word, as a subst., was a kind of fur, probably the grey kind, from *bigio*, It. Hence Budge-row, in London, "a street," says Stow, "so called of *budge*, *fur*, and of skimmers dwelling there." In this sense 'budge doctors' would be the doctors who wore furred robes, as was the usage in the universities. But as he uses *fur* immediately after, we are rather inclined to think that *budge* is an adj. in this place, and is to be understood as in the following passages, which Todd quotes from the *Life of Elwood*. "The warden was a *budge* old man, and I looked somewhat big too ;" "This was a *budge* fellow, and talked high." Todd renders it *stiff*, *surly* ; but we rather think it means *corpulent*, *portly* ; for *pudgy*, nearly the same word, signifies *short and stout* of person ; the German *butt*, Dutch *dot*. In fact, *budge* seems to be only another form of *big* : see on *Ode on Nat.* v. 172.

708. *the Cynic tub*. Alluding to the tub of Diogenes.

719. *hatched*, i.e. coffered up ; from A.-S. *hycca*. Hence *bolting-hutch*, *rab-bit-hutch*, etc. In French, *huche*, in Spanish, *hucha*, is a box or chest.

727. "Then are ye bastards and not sons." *Heb.* xii. 8.—*N.*

Who would be quite surcharged with her own weight,  
 And strangled with her waste fertility ;  
 The earth cumbered, and the winged air darked with plumes ;  
 The herds would over-multitude their lords ; 731  
 The sea o'erfraught would swell, and the unsought diamonds  
 Would so emblaze the forehead of the deep,  
 And so bestud with stars, that they below  
 Would grow inured to light, and come at last  
 To gaze upon the sun with shameless brows.—  
 List, Lady, be not coy, and be not cozened  
 With that same vaunted name Virginity.  
 Beauty is nature's coin, must not be hoarded,  
 But must be current, and the good thereof 740  
 Consists in mutual and partaken bliss,  
 Unsavoury in the enjoyment of itself.  
 If you let slip time, like a neglected rose  
 It withers on the stalk with languished head.  
 Beauty is Nature's brag, and must be shewn

729. *strangled*, i.e. suffocated.

732. *The sea, etc.* Warburton calls this "exceedingly childish ;" and we must allow that it is mere poetry, quite at variance with possibility. Diamonds, for example, belong not to the sea, and even if they did, its swelling could not bring them to the surface.

737. *coy*. The old French *coi*, from *quietus*. We have given it the sense of shy, reserved.

743. "But earthlier happy is the rose distilled  
 Than that, which withering on the virgin thorn,  
 Grows, lives, and dies in single blessedness."

*Mids. N. Dr.* i. 1.—*W.*

"Corrò la fresca e matutina rosa,  
 Che, tardando, stagion perder potria." *Ar. Orl. Fwr.* i. 58.—*T.*

744. *It*, i.e. *Beauty*, v. 739.—*languished*. *Comp. On Mar. of Win.* v. 33.

745. "Why, Heaven made beauty like herself to view,  
 Not to be shut up in a smoky mew.  
 A *rosy-tinctured* feature is Heaven's gold,  
 Which all men joy to touch and to behold."

*Drayton, Ep. K. John to Matilda.*—*W.*

"Know, girl, quoth he, that *Nature thee ordained*—  
 As her bravest piece, when she to light would bring  
 Wherein her former workmanship she stained—  
 Only a gift to gratify a king . . .  
 Hoard not thy *beauty*, when thou hast such store."

*Id. Leg. of Mat.*—*T.*



In courts, at feasts, and high solemnities,  
 Where most may wonder at the workmanship.  
 It is for homely features to keep home,  
 They had their name thence; coarse complexiöns  
 And cheeks of sorry grain will serve to ply 750  
 The sampler, and to tease the huswife's wool.  
 What need a vermeil-tinctured lip for that,  
 Love-darting eyes, or tresses like the morn?  
 There was another meaning in these gifts,  
 Think what, and be advised, you are but young yet.

LADY.

I had not thought to have unlocked my lips  
 In this unhallowed air, but that this juggler  
 Would think to charm my judgement, as mine eyes,  
 Obtruding false rules pranked in reason's garb.  
 I hate when Vice can bolt her arguments, 760  
 And Virtue has no tongue to check her pride.—  
 Impostor, do not charge most innocent Nature,

748.

"This form

Was not intended to so dark a use.  
 Had you been crooked, foul, *of some coarse mould*,  
 A cloister had done well; but *such a feature*,  
 That might stand up, the glory of a kingdom,  
 To live recluse! is a mere solæcism."

*Jonson, Alchem. iv. 1.—K.*

"Home-keeping youth have ever homely wits."

*Two Gent. of Ver. i. 1.—N.*

750. *sorry grain*, i.e. indifferent hue or complexion: see on *It Pens. v. 33*.

753. "Whoso beholds her sweet, *love-darting cyn*."

*Sylv. Du Bartas, p. 399.—W.*

*Εὐπλόκαμος Ἡώς. Od. v. 390.—T.*

*Κόμαι, Χαρίτεσσιν ὁμοίαι*

*Πλοκομὸς θ'. Il. xvii. 51.—K.*

756. *I had not, etc.* Sympson thought, and perhaps with reason, that vv. 756-761 are spoken aside.

759. *pranked*, i.e. gaudily arrayed, set out; *prunken*, Germ.

760. *bolt her arguments*, i.e. separate and bring forward her best arguments, as the bolting-hutch separates the flour from the bran.

"But yit I cannot bolt it to the bran

As can the holy doctor Augustyn." *Chaucer, Tale of Nonne Prest.*

Newton thinks 'bolt' is here (as in *Sam. Agon. v. 1707*), to shoot.

As if she would her children should be riotous  
 With her abundance. She, good cateress,  
 Means her provision only to the good,  
 That live according to her sober laws,  
 And holy dictate of spare Temperance.  
 If every just man, that now pines with want,  
 Had but a moderate and beseeeming share  
 Of that which lewdly-pampered Luxury 770  
 Now heaps upon some few with vast excess,  
 Nature's full blessings would be well dispensed  
 In unsuperfluous even proportion,  
 And she no whit encumbered with her store;  
 And then the giver would be better thanked,  
 His praise due paid: for swinish Gluttony  
 Ne'er looks to Heaven amidst his gorgeous feast,  
 But, with besotted, base ingratitude,  
 Crams, and blasphemes his feeder. Shall I go on?  
 Or have I said enow? To him, that dares 780  
 Arm his profane tongue with contemptuous words  
 Against the sun-clad power of Chastity,  
 Fain would I something say; yet to what end?  
 Thou hast nor ear, nor soul to apprehend  
 The sublime notion, and high mystery,  
 That must be uttered to unfold the sage  
 And serious doctrine of Virginitv;  
 And thou art worthy that thou shouldest not know  
 More happiness than this thy present lot.  
 Enjoy your dear wit, and gay rhetoric,  
 That hath so well been taught her dazzling fence; 790  
 Thou art not fit to hear thyself convinced.  
 Yet should I try, the uncontrolled worth  
 Of this pure cause would kindle my rapt spirits  
 To such a flame of sacred vehemence,  
 That dumb things would be moved to sympathize,

779. *Shall I go on?* Comp. v. 437.

782. "Vergine bella che di sol vestita." *Petr. Canz.* 49.—*T.*

784. *Thou, etc.* See above, v. 420 *seq.*

791. *fence*, i.e. defence; as *gin* from *engine*. "Despite his nice fence," *Much Ado*, etc., v. 1.—*W.*

And the brute earth would lend her nerves, and shake,  
Till all thy magic structures, reared so high,  
Were shattered into heaps o'er thy false head.

COMUS.

She fables not; I feel that I do fear 800  
Her words set off by some superior power;  
And though not mortal, yet a cold, shuddering dew  
Dips me all o'er, as when the wrath of Jove  
Speaks thunder and the chains of Erebus  
To some of Saturn's crew. I must dissemble,  
And try her yet more strongly.—Come, no more;  
This is mere moral babble, and direct  
Against the canon-laws of our foundation.  
I must not suffer this; yet 't is but the lees 810  
And settlings of a melancholy blood.  
But this will cure all straight; one sip of this  
Will bathe the drooping spirits in delight  
Beyond the bliss of dreams. Be wise, and taste.

*The Brothers rush in with swords drawn, wrest his glass out of his hand, and break it against the ground: his rout make sign of resistance, but are all driven in; the Attendant Spirit comes in.*

SPIRIT.

What! have you let the false enchanter scape?

797. "Bruta tellus." *Hor. Carm. i. 34, 9.—W.*

800. "*He fables not. I hear the enemy.*" 1 *Hen. VI. iv. 2.—W.*

807. *and direct, etc.* Instead of seeing here, with Warton, a sneer at establishments and the Canon Law, we can only discern a humorous application of the language of universities and other foundations.

809. *I must not, etc.* Hurd preferred the reading of the MS.,—

"This is mere moral stuff, the very lees."

*Yet*, he says, is bad, *but* very inaccurate. We do not concur with him: the poet altered the beginning of the verse on account of *v. 807*; by *yet* he means, but after all, and by *but*, merely, only. The language is that of affected contempt.

810. *And settlings, etc.* According to the physics of the time, when it was supposed that exhalations used to rise from the stomach and other parts to the brain, and dim the intellect. Todd quotes here from Nash's *Terrors of the Night*: "The grossest part of our blood is the *melancholy humour*, which in the spleen congealed (whose office is to disperse it), with his thick-steaming, fenny vapours, casteth a mist over the spirit, and clean *demasketh the phantasy.*" And again, of melancholy: "It sinketh down to the bottom like the lees of the wine, corrupteth all the blood, and is the cause of lunacy."

Oh, ye mistook, ye should have snatched his wand  
 And bound him fast. Without his rod reversed,  
 And backward mutters of dissevering power,  
 We cannot free the Lady that sits here  
 In stony fetters fixed, and motionless.  
 Yet stay, be not disturbed; now I bethink me, 820  
 Some other means I have which may be used,  
 Which once of Melibœus old I learnt,  
 The soothest shepherd that e'er piped on plains.

There is a gentle nymph, not far from hence,  
 That with moist curb sways the smooth Severn-stream,  
 Sabrina is her name, a virgin pure.  
 Whilome she was the daughter of Loctrinc,  
 That had the sceptre from his father Brute.  
 She, guiltless damsel, flying the mad pursuit  
 Of her enraged stepdame Guendolen, 830  
 Commended her fair innocence to the flood,  
 That stayed her flight with his cross-flowing course.  
 The water-nymphs, that in the bottom played,  
 Held up their pearled wrists and took her in,  
 Bearing her straight to aged Nereus' hall;  
 Who, piteous of her woes, reared her lank head,  
 And gave her to his daughters to imbathe  
 In nectared lavers strewed with asphodil,  
 And, through the porch and inlet of each sense,  
 Dropt in ambrosial oils, till she revived, 840  
 And underwent a quick immortal change,

816. "Percutimurque caput *conversa* verbera *virga* :

Verbaque dicuntur dictis contraria verbis." *Ov. Met.* xiv. 300.—*W.*

822. *Melibœus*. This perhaps means Spenser, who (*F. Q.* ii. 10) relates the tale of Sabrina. Drayton also tells it in the *Polyolb. Song* vi., and Warner in *Albion's England*. The original source is Geoffrey of Monmouth.

823. *soothest*, i.e. most truthful, and therefore to be relied on.

824. *not far from hence*. The Mask was performed at Ludlow Castle, in Shropshire, not far from the Severn.

834. *pearled wrists*. As pearls were found in the rivers of ancient Britain, he very appropriately gives bracelets of them to the British water-nymphs.

837. *imbathe*, i.e. to bathe in. It is a very unusual word. Spenser generally uses it under the abbreviated form *embay*.

838. *nectared lavers*, i.e. baths in which nectar had been infused. He had here various places of Homer in his mind.

Made Goddess of the river. Still she retains  
 Her maiden gentleness, and oft at eve  
 Visits the herds along the twilight meadows,  
 Helping all urchin-blasts, and ill-luck signs  
 That the shrewd meddling elf delights to make,  
 Which she with precious violed liquors heals ;  
 For which the shepherds at their festivals  
 Carol her goodness loud in rustic lays,  
 And throw sweet garland-wreaths into her stream 850  
 Of pansies, pinks, and gaudy daffodils.  
 And, as the old swain said, she can unlock  
 The clasp charm, and thaw the numbing spell,  
 If she be right invoked in warbled song ;  
 For maidenhood she loves, and will be swift  
 To aid a virgin, such as was herself,  
 In hard besetting need. This will I try,  
 And add the power of some adjuring verse.

*Song.*

Sabrina fair,  
 Listen where thou art sitting 860  
 Under the glassy, cool, translucent wave,  
 In twisted braids of lilies knitting  
 The loose train of thy amber-dropping hair ;  
 Listen for dear honour's sake,  
 Goddess of the silver lake,  
 Listen, and save !

845. *Helping*, i.e. relieving, curing.—*urchin*. See *Fairy Mythology, England*.—*blasts*, i.e. injuries to the skin, etc.—*ill-luck*, etc. He may here allude to the wounds of the elf-arrows.

846. *shrewd*, i.e. cross, ill-conditioned. It is a part. of *shrew*, *beskrew*, to curse, and is probably connected with *schreien*, Germ., *schreeuwen*, Dutch. In Chaucer a *shrew* is 'a wicked man.'

862. *In twisted*, etc., i.e. she was braiding her hair, and mixing water-lilies with the braids.

863. *amber-dropping*. "Their hair they wore loose, unrolled about their shoulders, whose dangling *amber trammels*, reaching down beneath their knees, seem to drop balm on their delicious bodies." *Nash, Terrors of the Night*.—*T*. By *amber* may be meant the ambergris, which was in high repute for its fragrance.

Listen and appear to us,  
 In name of great Oceanus,  
 By the earth-shaking Neptune's mace,  
 And Tethys' grave majestic pace, 870  
 By hoary Nereus' wrinkled look,  
 And the Carpathian wizard's hook,  
 By scaly Triton's winding shell,  
 And old soothsaying Glaucus' spell,  
 By Leucothea's lovely hands,  
 And her son that rules the strands,  
 By Thetis' tinsel-slippered feet,  
 And the songs of Sirens sweet,  
 By dead Parthenopè's dear tomb,  
 And fair Ligea's golden comb, 880  
 Wherewith she sits on diamond-rocks,  
 Sleeking her soft alluring locks,  
 By all the nymphs that nightly dance  
 Upon thy streams with wily glance,  
 Rise, rise, and heave thy rosy head  
 From thy coral-paven bed,  
 And bridle in thy headlong wave,  
 Till thou our summons answered have.  
 Listen, and save !

868. *In name, etc.* Newton observes how exactly the poet follows the Classics in his description of the water-deities. Thus they termed Oceanus *great* (μέγας, *Hes. Theog.* 20); *earth-shaking* (ἐννοσίγαιος, ἐνοσίχθων) is a constant epithet of Neptune; Tethys is *majestic* (πρόνια, *Hes. Theog.* 368); Nereus is *old* (γέρον) in both Homer and Hesiod. The abode of Proteus, who was a *wizard* (vates), was in the Carpathian Sea (*Virg. Geor.* iv. 387), and as he kept the herds of Neptune, he of course was supposed to bear a crook. Triton was a trumpeter, and had a scaly body; Glaucus was noted for his prophetic gifts; Ino or Leucothea (i.e. *White-goddess*: see on *Par. Lost*, xi. 135) had naturally 'lovely hands'; her son Palæmon was the god of ports, roads, and harbours. Homer terms Thetis *silver-footed* (ἀργυρόπεζα), and here our poet is in error, for the allusion is to the whiteness of her skin, not the brightness of her 'slippers.' Of all these deities an ample account will be found in our *Mythology of Greece and Italy*.

877. *tinsel-slippered*. See Note at end of this Poem.

879. *By dead, etc.* The names here given of the Sirens are from Tzetzes on *Lycophron*, v. 712.—*tomb*. The tomb of Parthenope was said to be at Naples.

880. *golden comb*. The comb belongs to the mermaids of Northern, not to the Sirens of Grecian Mythology.

*Sabrina rises, attended by Water-nymphs, and sings.*

By the rushy-fringed bank, 890  
 Where grows the willow and the osier dank,  
 My sliding chariot stays,  
 Thick-set with agate, and the azurn sheen  
 Of turkis blue, and emerald green,  
 That in the channel strays;  
 Whilst, from off the waters fleet,  
 Thus I set my printless feet  
 O'er the cowslip's velvet head,  
 That bends not as I tread.  
 Gentle swain, at thy request 900  
 I am here.

## SPIRIT.

Goddess dear,  
 We implore thy powerful hand  
 To undo the charmed band  
 Of true virgin here distrest,  
 Through the force, and through the wile  
 Of unblest enchanter vile.

## SABRINA.

Shepherd, 't is my office best  
 To help ensnared chastity.  
 Brightest Lady, look on me. 910

891. *dank*, i.e. damp, wet; as it grows in moist situations.

"And 'twixt two banks with osier set,  
 That only prosper in the wet." *Faith. Shep.* iii. 1.—*W.*

892. *sliding*, i.e. gliding. See on *Ode on Nat.* v. 48.

893. *azurn*. This (like *cedarn*, v. 990) seems to be an adj. of the poet's own formation; Todd thinks from *azzurino*, It.—*sheen*. See on *Ode on Nat.* v. 145.

895. *strays*. Were it not for the rime it would probably have been *lies*; for inanimate substances cannot stray.

897. "And ye that on the sands, with *printless feet*,  
 Do chase the ebbing Neptune." *Tempest*, v. 1.—*W.*

898. "See the dew-drops, how they kiss  
 Every little flower that is,  
 Hanging on their *velvet heads*." *Faith. Shep.* ii. 1.—*W.*

899. "The grass stoops not, she treads on it so lightly." *Ven. & Adon.*—*T.*  
*Comp. Æn.* vii. 808.

Thus I sprinkle on thy breast  
 Drops that from my fountain pure  
 I have kept of precious cure,  
 Thrice upon thy finger's tip,  
 Thrice upon thy rubied lip ;  
 Next this marble venom'd seat,  
 Smeared with gums of glutinous heat,  
 I touch with chaste palms moist and cold.  
 Now the spell hath lost his hold ;  
 And I must haste ere morning-hour 920  
 To wait in Amphitritè's bower.

*Sabrina descends, and the Lady rises out of her seat.*

## SPIRIT.

Virgin, daughter of Loocrine,  
 Sprung of old Anchises' line,  
 May thy brimmed waves for this  
 Their full tribute never miss,  
 From a thousand petty rills,  
 That tumble down the snowy hills ;  
 Summer-drouth, or singed air  
 Never scorch thy tresses fair,  
 Nor wet October's torrent-flood 930  
 Thy molten crystal fill with mud ;  
 May thy billows roll ashore  
 The beryl, and the golden ore ;

914. *Thrice, etc.* Warton in this place gives a number of passages from the *Faithful Shepherdess*, which may have been in the mind of the poet when composing the following lines.

923. *Sprung, etc.* Brute, the father of Loocrine, was descended from Æneas.

924. *brimmed*, i.e. raised up to the brim or edge of the bank ; for it was the glory of rivers to be full. Warburton and Hurd would prefer *brined*, i.e. salted !

927. *the snowy hills*, i.e. the mountains of Wales.

928. *singed air*, i.e. air inflamed with the heat of the sun. It seems not a very correct expression.

929. *thy tresses*, i.e. the trees and shrubs on her banks.

933.

“ With rich array

Of pearls and precious stones of great assay,

And all the gravel mixed with *golden ore*.” *F. Q.* iii. 4, 18.—*T.*



May thy lofty head be crowned  
 With many a tower and terrace round ;  
 And, here and there thy banks upon,  
 With groves of myrrh and cinnamon.

Come, Lady, while Heaven lends us grace,  
 Let us fly this cursed place,  
 Lest the sorcerer us entice  
 With some other new device.

940

Not a waste or needless sound,  
 Till we come to holier ground.

I shall be your faithful guide  
 Through this gloomy covert wide ;  
 And not many furlongs thence  
 Is your Father's residence,  
 Where this night are met in state

Many a friend to gratulate

His wished presence, and beside

950

All the swains that near abide

With jigs and rural dance resort ;

We shall catch them at their sport,

And our sudden coming there

Will double all their mirth and cheer.

Come let us haste, the stars grow high,

But Night sits monarch yet in the mid-sky.

*The Scene changes, presenting Ludlow town and the President's castle ; then come in country Dancers, after them the Attendant Spirit, with the Two Brothers and the Lady.*

984. *May thy lofty, etc.* The Severn rises in Plinlymmon, but it is not likely that the poet could suppose towers and terraces on that wild mountain. The probability is that, as he says 'crowned,' he uses 'head' while he means banks, and that he had the various towers and castles along the Severn in his mind.

936. *And here, etc., sc.* be thou adorned, by zeugma : see *Life of Milton*, pp. 436, 437.

937. *With groves, etc.* Warton observes that myrrh and cinnamon are as much out of place in English scenery as the jewels of v. 932. Addison however seems to approve of this poetic license : see *Spect. No. 418 ad fin.*

939.

"Lady, let's quit the place ; it is the den

Of villany. Fear nought, you have a guard."

*Jonson, For, iii. 5.—K.*

## Song.

## SPIRIT.

Back, shepherds, back ! enough your play,  
 Till next sunshine holiday.  
 Here be, without duck or nod, 960  
 Other trippings to be trod  
 Of lighter toes, and such court-guise  
 As Mercury did first devise,  
 With the mincing Dryadès  
 On the lawns, and on the leas.

*This second Song presents them to their Father and Mother.*

Noble Lord, and Lady bright,  
 I have brought ye new delight.  
 Here behold so goodly grown  
 Three fair branches of your own.  
 Heaven hath timely tried their youth, 970  
 Their faith, their patience, and their truth,  
 And sent them here through hard assays,  
 With a crown of deathless praise,  
 To triumph in victorious dance  
 O'er sensual folly and intemperance.

960. *duck or nod.* *Duck* is a low bow ; *to duck*, to bend down low, *duiken* (D.), akin to *tauchen* (Gr.), to dive. Hence to *duck* a person is to put him under the water, to make him dive, as it were. By 'duck and nod' he indicates the dancing of the country-folk (whom he terms Country Dancers), in which the head and body were set in motion, while in the more graceful 'trippings' of people of fashion the motion was confined to the limbs.

961. *Other, etc.*, i.e. other kinds of dances to be performed, and with more grace and solemnity. *To tread a measure* was an ordinary expression. *Trip* and *tripping* come from *tripudior*.

"Each one tripping on his toe." *Tempest*, iv. 1.

964. *mincing*, i.e. moving lightly and gracefully (*mince*, thin, small, slender, Fr. ?) ; he could not have used it in its present sense.

"Ye maids the hornpipe then so *mincingly* that tread."

*Drayton, Polyolb. Song xxvii.—W.*

"Now shepherds lay their winter-weeds away,

And in neat jackets *minsen* on the plain." *Id. Eclogues.—W.*

970. "I have fought a good fight, I have finished my course, I have kept the faith : henceforth there is laid up for me a crown of righteousness," 2 Tim. iv. 7, 8.—*K.*

972. *assays*, i.e. trials, assaults. It is frequent in Spenser.

*The dances ended, the Spirit epiloquizes.*

## SPIRIT.

To the ocean now I fly,  
 And those happy climes that lie  
 Where day never shuts his eye,  
 Up in the broad fields of the sky.  
 There I suck the liquid air, 980  
 All amidst the gardens fair  
 Of Hesperus, and his daughters three  
 That sing about the golden tree.  
 Along the crisped shades and bowers  
 Revels the spruce and jocund Spring,  
 The Graces, and the rosy-bosomed Hours,  
 Thither all their bounties bring.  
 There eternal Summer dwells,  
 And west-winds with musky wing  
 About the cedarn alleys fling 990  
 Nard and cassia's balmy smells.

976. *To etc.* Instead of returning directly to his dwelling in the skies (v. 1), he takes his flight from Ludlow to the west, over the ocean, where the Greeks placed regions of bliss.

979. *Up, etc.*, i.e. up where day never shuts his eye. He has not expressed himself with perfect clearness; for it might seem that the 'happy climes' lay up in the sky, which would not accord with what follows.

981. *All amidst, etc.* See our *Mythology of Greece and Italy*, p. 240, 3rd dit.

984. *crisped*, i.e. that had their leaves and branches *crisped*, i.e. waved and curled, by the Zephyr probably: see on *Arcades*, v. 46.

985. *spruce*, i.e. smart, well-attired. The original meaning of this word is, Prussian, as in *Spruce-fir*; but being used of a kind of dress derived from that country, it got its present sense. "They were apparelled *after the fashion of Prussia or Spruce*," *Hall. Hen. VIII. an. 1.*

988. *There, etc.* See *Life of Milton*, p. 286.

989. "Cinnamon Zephyrus leve plaudit odorifer ala." *El. v. 69.—W.*

990. *cedarn*, i.e. of cedar. See on v. 893. He had probably the Bermudas and their cedars in his mind.

993. *blow*, i.e. cause to blow. See on *On Mar. of Win. v. 33.*

"For these, Favonius here shall blow  
 New flowers." *Jonson, The Penates.—W.*

"Love is a gentle spirit;  
 The wind that blows the April flowers not softer."

*Fletch. Lov. Prog. ii. 3.—W.*

Iris there with humid bow  
 Waters the odorous banks, that blow  
 Flowers of more mingled hue  
 Than her purfled scarf can shew,  
 And drenches with Elysian dew  
 —List, mortals, if your ears be true—  
 Beds of hyacinth and roses,  
 Where young Adonis oft reposes,  
 Waxing well of his deep wound, 1000  
 In slumber soft, and on the ground  
 Sadly sits the Assyrian queen.  
 But far above, in spangled sheen,  
 Celestial Cupid her famed son advanced  
 Holds his dear Psychè, sweet entranced  
 After her wandering labours long,  
 Till free consent the gods among  
 Make her his eternal bride,  
 And from her fair unspotted side  
 Two blissful twins are to be born, 1010  
 Youth and Joy; so Jove hath sworn.

But now my task is smoothly done,  
 I can fly, or I can run  
 Quickly to the green earth's end,  
 Where the bowed welkin slow doth bend;

995. *purfled*. To *purfle* (*pourfiler*, Fr.) was to work with gold-thread, to embroider, and thence to fringe, to edge. "The judges with hoods *purfled* with miniver, like doctors." *Hall. Hen. VIII. an. 25.—K.*

"A goodly lady clad in scarlet red,  
*Purfled* with gold and pearl of rich assay." *F. Q. i. 2, 13.—T.*

"All in a silken camus lilly-white,  
*Purfled* upon with many a folded plight." *Ib. ii. 3, 26.—T.*

997. *if your ears, etc.*, i.e. if your ear be in a proper condition to hear the mystery of Adonis, and of Cupid and Psyche.

1002. *the Assyrian queen*, i.e. Venus, identified with Astarte, queen of heaven: see on *Par. Lost*, i. 439.

1003. *But far, etc.*, i.e. celestial love, as of a purer nature, is raised far above the terrestrial love of Venus and Adonis. See our *Mythology* on these subjects.

1010. *Two, etc.* This genealogy also is the poet's own.

1015. *Where, etc.* The 'bowed welkin' is the curved, arched sky, which bends or inclines slowly, i.e. gradually.

And from thence can soar as soon  
To the corners of the moon.

Mortals, that would follow me,  
Love Virtue; she alone is free.  
She can teach ye how to climb  
Higher than the sphery chime;  
Or if Virtue feeble were,  
Heaven itself would stoop to her.

1020

1017. "Upon the corner of the moon  
There hangs a vaporous drop profound." *Macbeth*, iii. 5.—*W.*

1018. "There, there [in heaven] is Virtue's seat.  
Strive to keep her your own;  
'T is only she can make you great,  
Though place here make you known."

*Jonson, Pleasure Reconciled to Virtue.*—*K.*

1021. *Higher, etc.*, i.e. to the Empyrean, beyond the spheres which give forth their music. See *Life of Milton, Ptolemaic Astronomy.*

NOTE ON V. 877.—*Tinsel-slippered* is, as we have observed, intended for a translation of ἀργυρόπεζα, whence it is plain that, at least in Milton's view, *tinsel* was of silver in some form or other. It was evidently named from its brightness, and is probably connected with *scintillo*, *étinceler* (Fr.), or *tintelen* (Dutch). Our conception of it is that it was a silver texture, less dense and stout than cloth of silver; the reader may judge by the following passages if we are right in our ideas of tinsel and of cloth of tissue.

Halle, in his account of the coronation of Henry VIII., says that "the lords were richly appareled in tissues, cloth of gold, of silver, *tinsels*, and velvets." When speaking of King Henry at the Field of the Cloth of Gold, he says: "His apparel and trapper (i.e. horse-trappings) was the one side rich cloth of gold, of tissue, the other side cloth of tissue of silver;" and of Anne Boleyn, at her coronation: "She had on a circot [surcoat] of white cloth of tissue, and a mantle of the same furred with ermine." "They have also other ornaments, which they call *cawles*, made netwise, to the end, as I think, that the cloth of gold, cloth of silver, or else *tinsel* (for that is the worst), wherewith their heads are covered and attired withal (underneath their cawles), may the better appear and shew itself in the bravest manner." *Stubbes, Anat. of Abuses*, p. 35. "A great man's daughter receiving from Lady Mary, before she was Queen, goodly apparel of *tinsel*, cloth of gold, and velvet." *Styrpe, Eccles. Mem. ap. Richardson*, v. *tinsel*.

"Her wanton palfrey all was overspread  
With *tinsel*-trappings, woven like a wave." *P. Q.* i. 2, 13.

"Her garments all were wrought of beaten gold,  
And all her steed with *tinsel*-trappings shone." *Id.* iii. 1, 16.

"A *tinsel* veil her amber locks did shroud,  
That strove to cover what it could not hide,  
The golden sun behind a *silver cloud*  
So streameth out his beams on every-side." *Fairfax, Godf.* iv. 29.

"Upon his arm a *tinsel* scarf he wore,  
Forsooth his madam's favour, spangled fair."  
*Fletcher, Purp. Is.* vii. 26.

"No cloth of silver, gold, or *tissue* here."  
*Taylor, Praise of Hempseed, Works*, p. 64.

"A Florentine cloth of silver jerkin, sleeves  
White satin cut on *tinsel*." *Marston, What You Will*, i. 1.

"A riche mantle he did wear  
Made of *tinsel-gossamer*." *Smith, King Oberon's Apparel*.

We may here observe that Tennyson (*In Mem.*) has "*silvery gossamer*."

In *Much Ado about Nothing* (iii. 4) a gown is described of cloth of gold, with "skirts round, underborne with a *bluish tinsel*," i.e. the petticoat was such. We read elsewhere of blue and of white cloth of gold, and cloth of tissue, which probably means that these cloths were worked on or shot with blue or white silk. As cloth of tissue, as we have seen, is spoken of as separate from cloth of gold, etc., and as silks and tissues are named together, as distinct articles, we think that tissue and cloth of tissue was a texture of silk and gold or silver.

We may finally observe that *tinsel* (probably from its resemblance in sound to *tin-foil*) had got its present sense of copper-leaf gilt or silvered, perhaps in Milton's own time.

## LYCIDAS.—M.

*In this MONODY the author bewails a learned friend, unfortunately drowned in his passage from Chester, on the Irish seas, 1637; and by occasion foretells the ruin of our corrupted clergy, then in their height.*

YET once more, O ye laurels, and once more  
 Ye myrtles brown, with ivy never-sere,  
 I come to pluck your berries harsh and crude,  
 And with forced fingers rude  
 Shatter your leaves before the mellowing year.  
 Bitter constraint, and sad occasion dear,  
 Compels me to disturb your season due;  
 For Lycidas is dead, dead ere his prime,  
 Young Lycidas, and hath not left his peer.  
 Who would not sing for Lycidas? he knew  
 Himself to sing, and build the lofty rime.  
 He must not float upon his watery bier  
 Unwept, and welter to the parching wind,

10

1. *Yet once more, etc.*, i.e. I must again write poetry. The laurel or bay, the myrtle, and the ivy, were plants appropriate to poets.

2. *brown*, i.e. dark-coloured: see on *Il. Pens.* v. 134.

"*Læta quod pubes hedera virenti*

*Gaudeat pulla magis atque myrto.*" *Hor. Carm.* i. 25, 17.—*W.*

—*sere*, i.e. dry, withered; from A.-S. *reapman*, to dry up. Hence, to *sear* a wound.

3. *berries*, i.e. branches, with clusters of berries on them. He terms them 'harsh and crude' perhaps simply on account of their bitterness.

5. *Shatter*, i.e. break off and scatter about.—*the mellowing year*, sc. does so. These plants all shed their leaves during the year, but gradually, not all at once like the deciduous plants.

6. "Love of yourself, she said, and *dear constraint*  
 Lets me not sleep." *F. Q.* i. 1, 53.—*T.*

"Thou art the father of *occasion dear*." *Sidney, Arc.* iii.—*T.*

10. "Neget quis carmina Gallo?" *Virg. Buc.* x. 3.—*Peck.*

11. "Seu condis amabile carmen." *Hor. Ep.* i. 3, 24.—*N.*

"To *build* with levels of my *lofty style*."

*Spens. Ruins of Rome*, v. 25.—*T.*

13. *welter*, i.e. roll to and fro. A.-S. *pealtian*; Germ. *walzen*.

Without the meed of some melodious tear.

Begin then, Sisters of the sacred well,  
That from beneath the seat of Jove doth spring ;  
Begin, and somewhat loudly sweep the string.  
Hence with denial vain, and coy excuse—  
So may some gentle Muse  
With lucky words favour my destined urn,  
And as he passes turn,  
And bid fair peace be to my sable shroud—  
For we were nursed upon the self-same hill,  
Fed the same flock by fountain, shade, and rill ;  
Together both, ere the high lawns appeared  
Under the opening eyelids of the Morn,

20

14. *melodious tear*, i.e. poetic lamentation, elegy. Spenser names his Elegies, The Tears of the Muses.

15. *the sacred well, etc.* This is a fount of the poet's own creation.

18. *Hence, etc.* We have ventured to alter the punctuation somewhat here and in the following verses ; for, though expressed with the inaccuracy usual to him at that time (see on *Il Pens.* v. 157), this is evidently a cohortation of the poet to himself, like that of Virgil, *Geor.* iii. 42 ; *vv.* 19–22 are parenthetic, and the reason follows why he should not refuse. In edit. 1638, a new paragraph begins at v. 23 ; in edit. 1645, at v. 25.

19. *gentle Muse*, i.e. some noble, excellent poet : a rather unusual sense of *muse*. There are however precedents.

“ And oh ! if ever Time create a *muse*,  
That to the immortal fame of virgin faith  
Dares once engage *his* pen to write her death,  
Presenting it in some dark tragedy.”

*Marston, Anton. & Mellida*, ad fin.

“ This sung the sacred *muse*, whose notes and words  
The dancers' feet kept, as *his* hands *his* cords.”

*Chapman, Odys.* viii. 499.

Here also is perhaps an instance of Milton's lofty self-esteem. He would have his memory celebrated only by a poet of a high order.

20. *lucky words*, i.e. words of good omen, *bona verba*.

22. *shroud*. See on *Comus*, v. 147.

“ Still therefore covered with a *sable shroud*  
Hath she kept home, as to all terrors vowed.”

*Silvester, Bethulia Rescued.*—T.

23. *For, etc.*, i.e. they belonged to the same college.—*nursed*, i.e. reared, brought up ; *nourris*, Fr.

24. *Fed, etc.*, i.e. had the same pursuits.

26. *Under, etc.*, i.e. when the Morning was, as it were, opening her eyes and



We drove a-field, and both together heard  
 What time the grey-fly winds her sultry horn,  
 Battening our flocks with the fresh dews of night,  
 Oft till the star that rose at evening, bright, 30  
 Toward heaven's descent had sloped his westerling wheel.  
 Meanwhile the rural ditties were not mute,  
 Tempered to the oaten flute;  
 Rough Satyrs danced, and Fauns with cloven heel  
 From the glad sound would not be absent long,  
 And old Damoetas loved to hear our song.

But oh! the heavy change, now thou art gone,  
 Now thou art gone, and never must return!  
 Thee, Shepherd, thee the woods and desert caves,

letting out their light. The expression is borrowed from *Job* iii. 9, (*Heb.*) War-  
 ton quotes, from Middleton's Play, *Game at Chesse*, 1625,—

"Like a pearl  
 Dropt from the opening eyelids of the Morn  
 Upon the bashful rose."

27. *drove*, sc. our flocks.—*a-field*, i.e. on field, to the fields.—*heard*, sc. the grey-fly. After the manner of the Classics and the Italian poets, he places the subst. in the latter part of the sentence.

28. *What time*, i.e. at what time, when, *quo tempore*, *qualora*, It. It was a favourite expression with our old poets. We still use it interrogatively. The time designated by the poet seems to be noon, when the grey- or trumpet-fly is buzzing, i.e. 'winding her sultry horn.' Those who take this fly to be the chafer, should remark the term 'sultry,' and recollect that the chafer is not grey.

29. *Battening*, i.e. feeding. It is usually a verb neuter.

"Could you on this fair mountain leave to feed,  
 To batten on this moor?" *Hamlet*, iii. 4.—*W.*

"Their battening flocks on grassy leas to hold."

*Drayton*, *Ec.* ix.—*W.*

Another form of this verb seems to have been *battel* (whence the Oxford *Battels*, i.e. Commons). "A courtier from his infancy *battelled* by art and industry, under the late Queen, mother of her country," *Wilson*, *Life of James I.*, p. 43.—*K.* They are evidently connected with *bait*, i.e. food, *esca*.—*with*, etc., i.e. which fell while they were feeding.

30. *Oft*, etc., i.e. some particular bright star that rose in the east just at sunset. He surely could not mean the evening-star, for it *appears*, not *rises*, and it is never anywhere but on 'heaven's descent:' see on *Comus*, v. 93.

33. *Tempered*, i.e. timed, attuned; *temperato*, It.—*oaten flute*. The *tennis arena* of Virgil, *Buc.* i. 2, where see our note.

34. *Rough Satyrs*. Perhaps the *οἱ πολλοί* of the University.

36. *old Damoetas*. Some person probably of eminence in the College; perhaps, as is said, the tutor W. Chappel.

With wild thyme and the gadding vine o'ergrown, 40  
And all their echoes mourn.

The willows, and the hazel-copses green,

Shall now no more be seen

Fanning their joyous leaves to thy soft lays.

As killing as the canker to the rose,

Or taint-worm to the weanling herds that graze,

Or frost to flowers, that their gay wardrobe wear,

When first the white-thorn blows ;

Such, Lycidas, thy loss to shepherds' ear.

Where were ye, Nymphs, when the remorseless deep  
Closed o'er the head of your loved Lycidas? 51

For neither were ye playing on the steep,

39. "Te mœstæ volucres, Orpheu, te turba ferarum,  
Te rigidi salices, tua carmina sæpe secutæ  
Fleverunt silvæ, positæ te frondibus arbores." *Ov. Met.* xi. 43.—*D.*

"Aspice ut antrum

Silvestris raris sparsit labrusca racemis." *Virg. Buc.* v. 6.—*K.*

41. *hazel-copses.* This is correct, for the English copses are chiefly composed of hazel.

44. *Fanning, etc.* See *Fairy Mythology*, p. 381.

45. *canker*, sc. worm : comp. *Arcades*, v. 53. "That which the *canker-worm* hath left hath the caterpillar eaten," *Joel* i. 4. It is probably the grub, for in the midland counties *canker* is the ordinary term for caterpillar. Shakespeare, as Warton observes, frequently alludes to it : ex. gr.

"This canker that eats up love's tender spring." *Ven. & Adon.*

"And loathsome canker lives in sweetest bud." *Son.* 35.

"For canker vice the sweetest buds doth love." *Son.* 70.

"Which, like a canker in the fairest rose,

Doth spot the beauty of thy budding name." *Son.* 95.

"A vengeful canker eat him [rose] up to death." *Son.* 99.

46. *taint-worm.* "There is found in summer a kind of spider, called a *taint*, of a red colour, and so little of body that ten of the largest will hardly outweigh a grain. This, by country-people, is accounted a deadly poison unto cows and horses." *Brown, Vulgar Errors*, ap. *Richardson*, s. v. The word *taint* is still in use ; we have heard it in Berkshire.

47. *wardrobe*, i.e. the contents of the wardrobe. See on *Vac. Ex.* v. 18.

50. *Where, etc.* Milton here imitates Theocritus (i. 66) much more felicitously than Virgil had done (see our note on *Buc.* x. 8), for the places which he names are all near where Mr. King was lost. The original of this form of address seems to be Aristophanes, *Clouds*, 249 seq.—*Nymphs*, i.e. Muses, v. 19.

52. *the steep, etc.* Perhaps Penmaenmawr, which overhangs the sea, opposite Anglesea.

Where your old bards, the famous Druids, lie,  
 Nor on the shaggy top of Mona high,  
 Nor yet where Deva spreads her wizard stream.  
 Ay me, I fondly dream !  
 Had ye been there . . . for what could that have done ?  
 What could the Muse herself that Orpheus bore,  
 The Muse herself for her enchanting son,  
 Whom universal Nature did lament,  
 When, by the rout that made the hideous roar,  
 His gory visage down the stream was sent,  
 Down the swift Hebrus to the Lesbian shore ?

60

Alas ! what boots it with incessant care  
 To tend the homely, slighted shepherd's trade,  
 And strictly meditate the thankless Muse ?  
 Were it not better done, as others use,  
 To sport with Amaryllis in the shade,  
 Or with the tangles of Neera's hair ?  
 Fame is the spur that the clear spirit doth raise  
 —That last infirmity of noble mind—  
 To scorn delights, and live laborious days ;  
 But the fair guerdon when we hope to find,  
 And think to burst out into sudden blaze,

70

54. *Nor on, etc.* This is an inaccurate description of Mona, or Anglesea, and might lead the reader to suppose that it was a mountain. It was a well-known haunt of the Druids.

55. *Deva*, i.e. the Dee. See on *Vac. Ex.* v. 98.

58. *the Muse, etc.*, i.e. Calliope, the mother of Orpheus. For the death of Orpheus, see *Virg. Geor.* iv. 520 *seq.* ; *Öv. Met.* xi.

63. "*Volucrumque fuga prævertitur Hebrum.*" *Æn.* i. 317.—*W.*

64. *Alas ! etc.*, i.e. Where is the use in cultivating poetry ? Would it not be better, like others, to lead a life of ease and enjoyment ?—*meditate*, i.e. practise, meditate. See on *Virg. Buc.* i. 2.

70. "Due praise, that is the *spur* of doing well."

*Spenser, Tears of the Muses*, v. 454.—*T.*

"Honour, the *spur* that pricks the princely mind  
 To follow rule, and climb the stately chair."

*Peele, Bat. of Alcazar*, i. 1.—*K.*

—*clear*, i.e. illustrious, distinguished ; *chiaro*, It. It was a word in frequent use at that time, as applied to the mind and its qualities.

73. *guerdon*, i.e. reward. A frequent term in Spenser.

74. *blaze*, i.e. flame of glory and fame.

Comes the blind Fury with the abhorred shears,  
 And slits the thin-spun life. 'But not the praise,'  
 Phœbus replied, and touched my trembling ears.  
 'Fame is no plant that grows on mortal soil,  
 Nor in the glistering foil  
 Set-off to the world, nor in broad rumour lies, 80  
 But lives and spreads aloft by those pure eyes,  
 And perfect witness of all-judging Jove;  
 As he pronounces lastly on each deed,  
 Of so much fame in Heaven expect thy meed.'

O fountain Arethuse, and thou honoured flood,  
 Smooth-sliding Mincius, crowned with vocal reeds,  
 That strain I heard was of a higher mood.  
 But now my oat proceeds,  
 And listens to the herald of the sea, 90  
 That came in Neptune's plea.  
 He asked the waves, and asked the felon winds,  
 What hard mishap hath doomed this gentle swain?

75. *the blind Fury*, i.e. the Fury that makes no distinction. Perhaps it is out of resentment he calls the Fate a Fury.

76. *But not, etc.*, i.e. does not slit, i.e. cut off. *Slit* was formerly used for to cut across.

"Like one that with an axe doth *slit*  
 An ox's neck in sacrifice." *Golding, Ov. Met.* xii. 248.

77. "Cynthiaus aurem  
 Vellit et admonuit." *Virg. Buc.* vi. 3.—*Peck.*

79. *Nor*, sc. lies, from next verse.—*glistering foil*, i.e. glittering leaf, sc. of metal.—*set off*, i.e. displayed.

81. *by*, i.e. by means of, under the influence of.—*pure eyes*. "Thou art of purer eyes than to behold evil." *Hab.* i. 13.

85. *O fountain, etc.* He now resumes the pastoral strain; invoking Arethuse, the fountain in the island at Syracuse (in allusion to Theocritus, or the tenth Eclogue of Virgil), and the Mincius, near which Virgil was born.—*sliding*, i.e. gliding.

86. "Hic viridis tenera prætexit arundine ripas  
 Mincius." *Virg. Buc.* vii. 12.—*K.*

87. *That strain*, i.e. the words of Phœbus.

88. *my oat*, i.e. the 'oaten flute' (v. 38), his pastoral strain.

89. *And listens*. See *Life of Milton*, p. 436.—*the herald*, i.e. Triton.—*that came, etc.*, i.e. that came, deputed by Neptune, to hold a judicial inquiry into the affair. We have the Pleas of the Crown and the Court of Common Pleas.

91. *felon*, i.e. felonious, wicked.

And questioned every gust of rugged wings,  
 That blows from off each beaked promontory.  
 They knew not of his story;  
 And sage Hippotades their answer brings,  
 That not a blast was from his dungeon strayed;  
 The air was calm, and on the level brine  
 Sleek Panopè with all her sisters played.  
 It was that fatal and perfidious bark,  
 Built in the eclipse, and rigged with curses dark,  
 That sunk so low that sacred head of thine.

100

Next Camus, reverend sire, went footing slow,  
 His mantle hairy and his bonnet sedge,  
 Inwrought with figures dim, and on the edge  
 Like to that sanguine flower inscribed with woe.  
 'Ah! who hath reft,' quoth he, 'my dearest pledge?'  
 Last came, and last did go,

93. *rugged*, i.e. ragged: see on *L'Alleg.* v. 9.

94. *beaked*, i.e. projecting like a beak.

96. *Hippotades*, i.e. Æolus, so styled in the *Odyssey*. He terms him 'sage' on account of his skill in managing the unruly winds.—*their answer brings*. But they had already given their answer. It is however only an instance of looseness of structure; the meaning is, that he examined them through Æolus their master.

99. *Sleek Panope, etc.*, i.e. the Nereids, of which Panope was one (*Hes. Theog.* 244 seq.).

101. *Built, etc.* We do not recollect any ill-luck attached to what was done at the time of an eclipse.

"Slips of yew

Shivered in the moon's eclipse." *Macbeth*, iv. 1.—*W.*

—*and rigged, etc.*, i.e. curses were uttered at the time it was being rigged.

103. *Next, etc.* He now has Virgil's tenth Eclogue in view. Camus, the god of the *sluggish* Cam, that runs by Cambridge, comes 'footing slow.'

"At length an aged sire far off he saw

Come slowly footing."

*G. Fletcher, Christ's Triumph on Earth*, xv.—*D.*

"A damsel spied slow footing her before." *F. Q.* i. 3, 10.—*T.*

104. *His mantle, etc.* This seems simply to express that his stream and its banks were overgrown with sedge and other aquatic plants. In v. 105 there appears to be a mere play of fancy. The 'sanguine flower' is the hyacinth, which sprang from the blood of Hyacinthus or Ajax, and which bore αλ αλ on its petals.

107. *pledge*, i.e. child. See on *At Sol. Mus.* v. 1.

The pilot of the Galilean lake ;  
 Two massy keys he bore of metals twain— 110  
 The golden opes, the iron shuts amain.  
 He shook his mitred locks, and stern bespake :  
 ‘ How well could I have spared for thee, young swain,  
 Enow of such as, for their bellies’ sake,  
 Creep, and intrude, and climb into the fold !  
 Of other care they little reckoning make,  
 Than how to scramble at the shearers’ feast,  
 And shove away the worthy bidden guest.  
 Blind mouths ! that scarce themselves know how to hold  
 A sheep-hook, or have learned aught else the least 120  
 That to the faithful herdman’s art belongs !  
 What recks it them ? What need they ? They are sped ;

109. *The pilot, etc.*, i.e. St. Peter, who had a boat on Lake Tiberias, in Galilee.

110. *Two massy, etc.* The keys of the kingdom of Heaven were given to St. Peter, but it is not said how many they were. The Popes made them *two*.

“ Lo ciel poss’ io serrare e disserrare  
 Come tu sai. Però son due le chiavi.”

*Dante, Inf. xxvii. terz. 35.—K.*

says Pope Boniface ; but we are not told of what metal they were. Those held by the angel in the Purgatorio (ix. terz. 40) are of gold and silver, and he uses the two to *open* the gate.

113. *How well, etc.* It would appear from this that it had been Mr. King’s intention to take orders. What follows is a bitter, but well-merited, satire on the clergy of the time, who, in general, only entered the Church for its emoluments, and paid no attention to their flocks.

115. *Creep, etc.* See *John* x. 8 *seq.* ; and in v. 117 there seems to be an allusion to *Jude* 12 in the Greek.

116. “ Those faitours little regarden their charge,  
 While they, letting their sheep run at large,  
 Passen their time, that should be sparely spent,  
 In lustiheed and wanton merriment.”

*Spenser, Shep. Cal., May, v. 39.—K.*

118. *the worthy, etc.*, i.e. the faithful minister of the Gospel, who was really called by the Spirit.

119. *Blind mouths*, i.e. preachers who are spiritually blind, and are devoted to gluttony, of which the mouth is the instrument. It is a very bold and very unusual expression.

121. *herdman*. He probably uses this word as equivalent to *pastor*.

122. *What recks, etc.*, i.e. what do they care ?—*They are sped*, i.e. they are provided for.

And, when they list, their lean and flashy songs  
 Grate on their scrannel pipes of wretched straw;  
 The hungry sheep look up, and are not fed,  
 But, swollen with wind and the rank mist they draw,  
 Rot inwardly, and foul contagion spread;  
 Beside what the grim wolf with privy paw  
 Daily devours apace, and nothing said.  
 But that two-handed engine at the door  
 Stands ready to smite once, and smite no more.'

130

Return, Alpheüs, the dread voice is past,  
 That shrunk thy streams; return, Sicilian Muse,  
 And call the vales, and bid them hither cast

123. *And when, etc.* This probably alludes to the Arminian doctrines which they taught, and which Calvinists have at all times spoken of with aversion and contempt.

124. "Stridenti miserum stipula disperdere carmen."

*Virg. Buc. iii. 27.—N.*

For the stanza of Ottava Rima commencing here, see *Life of Milton*, p. 293, where it should have been observed that this close junction of stanzas occurs occasionally in the *Amadigi* of B. Tasso, but we have no proof of Milton's ever having read that poem.—*scrannel*. This word, of which no other instance has been produced, is onomatopœic, and may be connected with *skreak*.

128. *the grim wolf*, sc. of Rome. There were numerous transitions to Popery at that time.

129. *and nothing said*, i.e. the clergy made no efforts to preserve their flocks from this danger.

130. *But that, etc.* Critics see here an actual prophecy of the subsequent fate of Archbishop Laud; but to this opinion we cannot assent. In 1637, the King and Laud were at the very *acmé* of their power, and none but a real prophet could have foreseen what would come to pass. We rather see a general allusion to the axe of the Gospel, or to the two-edged sword of the Apocalypse, which the poet, with his usual license, may have transformed to a two-handed one, for the greater efficacy. Possibly the ἀμφιδέξιος of the Greeks was in his mind.

Ὀὐκ ὁλοῖσι τις ἀμφιδέξιον

Ξίδηρον, ᾧ τόδ' ἄμμα λύσμεν δέρης. *Eur. Hip. 780.—K.*

It is also possible, as he, at least at a later period, was fond of making rather recondite allusions to Scripture (see on *Par. Lost*, vii. 321; *Sam. Agon.* 265), that the expression 'hands of the sword' (*Job* v. 20; *Ser.* xviii. 21) may have led him to the adoption of a similar phrase, which he regarded as equivalent to the δίστομος of the Apocalypse.

132. *Return, etc.*, i.e. let us resume the pastoral style. He calls on Alpheus, as connected with Arethuse.

133. *shrunk*. See on *Ode on Nat. v. 202*.

Their bells, and flowerets of a thousand hues.  
 Ye valleys low, where the mild whispers use  
 Of shades, and wanton winds, and gushing brooks,  
 On whose fresh lap the swart-star sparely looks,  
 Throw hither all your quaint-enamelled eyes,  
 That on the green turf suck the honeyed showers, 140  
 And purple all the ground with vernal flowers.  
 Bring the rathe primrose that forsaken dies,  
 The tufted crow-toe, and pale jessamine,  
 The white pink, and the pansy freaked with jet,  
 The glowing violet,  
 The musk-rose, and the well-attired woodbine,  
 With cowslips wan that hang the pensive head,  
 And every flower that sad embroidery wears ;  
 Bid amaranthus all his beauty shed,  
 And daffadillies fill their cups with tears, 150

136. *use*, i.e. frequent ; *usare*, It.

138. *the swart-star*, i.e. the black, the injurious star (as Horace has '*sol niger*,' *Sat.* i. 9, 73), the Dog-star.—*sparely*, i.e. rarely.

141. *vernal flowers*. Some of those in the following list belong to the summer, or even to the autumn.

142. *rathe*, i.e. early (A.-S. *hpæð*, quick, swift), whence *rather*.—*forsaken*, i.e. *unwedded*, which was the word he first wrote.

"Pale primroses

That die unmarried." *Winter's Tale*, iv. 5.—*W.*

Warton thinks he uses the term *forsaken* because the primrose loves the shade, and therefore is, as it were, forsaken of the sun. Bowle observed that in the whole of this enumeration of flowers he had in view the stanza in Spenser's *Shep. Cal. April*, beginning with—

"Bring hither the pink and purple columbine,  
 With gillyflowers," etc. ;

and, in fact, for 'well-attired woodbine,' v. 146, he originally wrote 'the garish columbine.'

143. *The tufted crow-toe*. The crow-toe is more usually called the crow-foot. It grows singly, rather than in tufts or clusters ; but, as it divides into several parts, the poet seems justified in using 'tufted.'

144. *freaked*, i.e. spotted. We now say *freckle*.

146. *well-attired*, i.e. having a handsome attire or head-dress, i.e. flower : see on *On Time*, v. 21. Cowper seems to have understood this passage rightly.

"Copious of flowers, the woodbine." *Task*, vi. 162.

"Mezereon too,  
 Though leafless, *well-attired*, and thick beset  
 With blushing wreaths investing every spray." *Ib.* v. 167.



To strew the laureate herse where Lycid lies..  
 For so, to interpose a little ease,  
 Let our frail thoughts dally with false surmise,  
 Ay me! whilst thee the shores and sounding seas  
 Wash far away, where'er thy bones are hurled;  
 Whether beyond the stormy Hebrides,  
 Where thou perhaps under the whelming tide  
 Visitest the bottom of the monstrous world;  
 Or whether thou, to our moist vows denied,  
 Sleepest by the fable of Bellerus old,  
 Where the great Vision of the guarded mount  
 Looks toward Namancos and Bayona's hold...

160

151. *herse*. See on *On March. of Win.* v. 58.

153 *seq.* See *Life of Milton*, p. 297 The punctuation of the whole passage, according to the conception in the mind of the poet, we take to be as follows:—

“For, so to interpose a little ease,  
 Let our frail thoughts dally with false surmise,  
 Ah me! while thee the shores and sounding seas  
 Wash far away.—Where'er thy bones are hurled,  
 Whether beyond the stormy Hebrides,

Where the great Vision of the guarded mount  
 Looks toward Namancos and Bayona's hold...  
 Look homeward, Angel, now and melt with ruth,  
 And, O ye dolphins, waft the hapless youth.”

An address to Lycidas commences at *Where'er* and breaks off at *Bayona's hold*, and the *Vision* is then addressed.

154. *the shores*. See *Life of Milton*, p. 436. He may however, though it is difficult to supply a verb, have intended a zeugma, after the manner of the ancients.

“Quamvis lapis omnia nudus  
 Limosoque palus obducatur pascua junco.” *Virg. Buc.* i. 47.

“Where houses thick and sewers annoy the air.” *Par. Lost*, ix. 446.

157. *whelming*. In MS. and edit. 1638, *humming*.

“The belching whale  
 And humming water must o'erwhelm thy corpse.”

*Per. Pr. of Tyre*, iii. 1.—K.

158. *the monstrous world*, i.e. the world of monsters.

159. *moist vows*, i.e. prayers (*vota*) accompanied with tears.

160. *Sleepest, etc.* See *Life of Milton*, p. 294, for a full explanation of this obscure passage.—*fable*, i.e. the subject of fable or fiction; like the *fabulae Manes, fabulosus Hydaspes*, of Horace.

161. *the great Vision*, i.e. the archangel Michael.

162. *Namancos, etc.* Places on the west coast of Galicia, in Spain.

Look homeward, Angel, now, and melt with ruth;  
And, O ye dolphins, waft the hapless youth.

Weep no more, woful shepherds, weep no more,  
For Lycidas, your sorrow, is not dead,  
Sunk though he be beneath the watery floor.  
So sinks the day-star in the ocean-bed,  
And yet anon repairs his drooping head,  
And tricks his beams, and with new-spangled ore 170  
Flames in the forehead of the morning sky:  
So Lycidas sunk low, but mounted high,  
Through the dear might of Him that walked the waves,  
Where, other groves and other streams along,  
With nectar pure his oozy locks he laves,  
And hears the unexpressive nuptial song,  
In the blest kingdoms meek of joy and love.  
There entertain him all the saints above,  
In solemn troops, and sweet societies,  
That sing, and singing in their glory move, 180

163. *Look, etc.*, Look near the coast of England, where the body of Lycidas is carried to and fro by the waves.—*Angel*. Beyond question this is the 'great Vision' of v. 161.

164. *waft*. This word was formerly used in a more general sense than at present.

"A ship you sent me to to hire *waftage*." *Com. of Er.* iv. 1.—*K*.

"In short, a braver choice of dauntless spirits  
Than now the English bottoms have *waft* over  
Did never float," etc. *King John*, ii. 1.—*K*.

165. *Weep, etc.* See note at end of Poem.

166. *your sorrow*, i.e. the object of your sorrow, like *love*, etc.

168. *So sinks, etc.* This very simile occurs in a poem, signed W. Hall, in the collection in which *Lycidas* first appeared.

169. *repairs*, i.e. renews, *reparo*.

170. *And tricks*. See on *Il Pens.* v. 123.—*ore*. He uses this word in the sense of precious *metal*, namely, gold: comp. *Com.* v. 932.

173. *Through*. Warton most justly observes that this is a felicitous designation of our Saviour by a miracle immediately referring to the subject of the poem.

174. *Where*, i.e. to where.—*other, etc.*, i.e. differing from those on earth.

175. *his oozy locks*. The poet conceives him transferred bodily to Heaven for we never can, even in idea, separate any one from his external form.

176. *unexpressive*, i.e. not to be expressed. See on *Ode on Nat.* v. 116. In 'nuptial song' there is an allusion to *Rev.* xix. 6, 7.

180. *That sing, etc.* See on *Par. Lost*, v. 620.

And wipe the tears for ever from his eyes.  
 Now, Lycidas, the shepherds weep no more ;  
 Henceforth thou art the Genius of the shore,  
 In thy large recompense, and shalt be good  
 To all that wander in that perilous flood.

Thus sang the uncouth swain to the oaks and rills,  
 While the still Morn went out with sandals gray ;  
 He touched the tender stops of various quills,  
 With eager thought warbling his Doric lay ;  
 And now the sun had stretched out all the hills, 190  
 And now was dropped into the western bay.  
 At last he rose, and twitched his mantle blue ;  
 Tomorrow to fresh woods, and pastures new.

181. "And the Lord God will wipe away tears from off all faces." *Is.* xxv. 8.  
 "And God shall wipe away all tears from their eyes." *Rev.* vii. 14.—*T.*

183. "Deus, deus ille, Menalca !

Sis bonus, ô, felixque tuis !" *Virg. Buc.* v. 64.—*Th.*

186. *uncouth.* Used here probably in the sense of *rude*.

188. *He touched, etc.* The 'stops' are the holes in the flute, etc. By his saying 'various quills' we might suppose that he meant the *fistula* or Pandean pipes, but these have no stops and they are not 'touched;' he probably used 'quills' simply in the sense of, notes.

189. *eager*, i.e. sharp-set, intent, thinking of nothing else.—*Doric*, i.e. pastoral, as Theocritus used the Doric dialect.

190. *And now, etc.* He had therefore devoted the entire day to his song: see v. 187.

192. *twitched*, i.e. pulled, drew tightly about him on account of the chillness of the evening. "Vestemque manu diduxit," *Öv. Met.* xiii. 264. "His hand did *twitch* his skirt aside," *Golding*.

#### NOTE ON v. 165.

This line was evidently suggested by —

"Sigh *no more*, ladies, sigh *no more*,"

of the song in *Much Ado about Nothing*; and they should evidently both be read in the manner here indicated.

"Now *no more* shall these smooth brows be begirt  
 With youthful coronals, and lead the dance ;  
*No more* the company of fresh fair maids," etc.

*Fletch. Faith. Shep.* i. 1.

"Come near me *no more* then.—How !—Come *no more* near me."

*Id. Hum. Lieut.* iv. 4.

"And if we ne'er meet *more*.—O thou unkind one!

Ne'er meet *more* ! Have I deserved this from thee ? "

*Otway, Ven. Pres.* iii. 3.

are examples of this form ; which is almost the prevalent one in the Classics when read metrically, as the ancients most certainly did read. It was in fact almost a rule that when the same word occurred twice in succession the accent should be varied ; *ex. gr.* :—

Ἐρμην, φίλον κηρύκα, κήρυκων σεβας. *Æsch. Agam.* 515.

Πολλούς δε πάλλων εξαγισθέντας δομων. *Id. ib.* 641.

Οὐχ ὅστις ἀρκεσειεν, οὐδ' ὅστις νοσσοι. *Soph. Philoct.* 281.

Τισάσθε, τίσασθ', ἀλλὰ τῷ χρόνῳ ποτε. *Id. ib.* 1041.

"*Vérane* te facies, *verús* mihi nuntius affers ?" *Æn.* iii. 310.

"*Flentes ingentem* atque *ingénti* vulnere victum." *Ib.* x. 842.

"*Ovaque súmantur, sumántur* Hymettia mella." *Ov. Ar. Am.* iii. 423.

So also in modern languages :—

"*La tua pietà, ma pieta* nulla giove." *Ger. Lib.* iv. 72.

"*A Dios* montañas, *á Dios* verdes prados." *Garcilaso de la Vega.*

"*Por A'mor* sirve, *por Amór* mereça." *Lobo, A Primavera.*

"*Achille* seul *A'chille* à son amour s'applique." *Iphigénie*, i. 2.

"Ach *warúm* schon unterbrochen !

*Wárum* trübst du unsern Blick !" *Goethe.*

It is also very remarkable that the same is nearly the invariable rule of the poetry of Basse-Bretagne.

We have met with the following additional instances in English poetry :—

"And cried, *Mercé*, sir Knight ! and *Mércy*, lord." *F. Q.* ii. i. 27.

"*Twelve yéár* since, Miranda, *twéve year* since." *Tempest*, i. 2.

"*Might còrrupt* minds procure knaves as *còrrúpt*." *Hen. VIII.* v. 1.

"Who *déserves* greatness

*Déserves* your hate." *Coriol.* i. 1.

"For how *can wé* ?

*Alas !* how *cán we* for our country pray ?" *Ib.* v. 3.

"Indeed you are ; for you *commánd* her heart

That *cómmands* mine." *Fletch. Laws of Candy*, iii. 3.

"She will *discárd* me, that I *díscard* her." *Id. ib.* iv. 1.

"That nought could buy

*Dear lóre*, but loss of *deár love* !" *Id. Two Noble Kinsmen*, v. 4.

"*Belíeve* them ! *belíeve* Amadis de Gaul." *Id. Wild-geese-chase*, i. 1.

"*Thírteen* times thrice, on *thírteen* nights." *Jonson, Masque of Blackness.*

"Yielded their senses' force to *ús*

Nor are dross *tó us* but allay." *Donne's Poems*, p. 38 (edit. 1719).

"So if I dream I *háve you*, I *have yóu*." *Ib.* p. 72.

"Nor less than care *divíne*

Is *divíne* mercy." *Wordsworth, Excursion*, vi.

"Hence *háve I* genial seasons, hence *have I*." *Id. Personal Talk.*

"*Wíthout* one single ray of her genius ; *wíthóut*

The fancy, the manhood, the fire of her race." *Byron, Irish Avatar.*

It is very curious, and proves how rare an accomplishment correct reading is, that every one of whom we have made trial reads the line of Shakespeare's song

"Sigh no more, ladies, sigh no more ;"

thus making of *Sigh no more* a dactyl, a foot rare in English verse, and never occurring in that which is iambic. In this way *no more*—regarded by Mde. de Staël as the most melodious term in our language—becomes as short as *never* or the German *nimmer*. Should we not read, "And there was *no more* sea" ? *Rev.* xxi. 1. The simple fact is that it is an actual necessity in all languages, in prose as well as in verse, that when two accents come, as it were, into collision, the former is repelled or thrown back ; so the Italians say, *Il Pastor Fido*, *Salvator Rosa* ; we ourselves, *Princess-royal*, etc. : see on *Comus*, c. 4. If it be objected that there is a pause after *Sigh no more*, we reply that when in iambic verse, two feet form a choriamb (˘ — ˘ — ˘), there can be a pause only at the first or second syllable.

*Various readings of ARCADES, COMUS, and LYCIDAS,  
from Milton's MSS.\**

ARCADES.

10. *Now seems guiltie of abuse*  
And detraction from her praise,  
Lesse than halfe *she* hath expressed ;  
Envie bid *her* hide the rest.
18. *Seated* like a goddess bright.
23. *Ceres* dares not give her odds.  
Who *would* have thought, etc.
41. *Those virtues which* dull fame, etc.
44. For know by lot from Jove I *have* the power.
47. *In* ringlets quaint.
49. Of noisome winds *or* blasting vapour chill.
50. And from the *leaves*.
52. *And* what the crosse, etc.
59. *And* number *all* my rancks and every sprout.
62. Hath *chain'd* mortalitie.

COMUS.

STAGE DIRECTION.—*A guardian spirit or demon.*

After v. 4. *Amidst th' Hesperian gardens, on whose banks,  
Bedewed with nectar and celestially songs,  
Eternall roses grow [yeeld, bloome] and hyacinth,  
And fruits of golden rind, on whose faire tree  
The scallie-harnist Dragon ever keeps  
His uninchantèd eye ; around the verge  
And sacred limits of this blisful isle,*

\* Those who are curious about the *minutiae* of these various readings will find them at full in Todd's edition.

*The jealous ocean, that old river, windes  
His farre extended armes, till with steepe fall  
Halfe his wast flood the wild Atlantique fills,  
And halfe the slow unfadom'd Stygian poole.  
[I doubt me, gentle mortalls, these may seeme  
Strange distances to heare and unknowne climes.]\*  
But soft, I was not sent to court your wonder  
With distant worlds, and strange removed climes.  
Yet thence I come, and oft from thence behold*

5. The smoke and stir of this dim narrow spot.

After v. 7. *Beyond the written date of mortall change.*

18. But to my *buisnesse* now. Neptune whose sway.

21. *The rule and title of each sea-girt isle.*

28. The greatest and the best of all *his empire.*

45. *By* old or modern bard, etc.

58. *Which* therefore she brought up and named *him Comus.*

62. And in thick *covert* of black *shade* imbowered

*Excalls* his mother at her *potent* art.

67. For most doe taste through *weake* intemperate thirst.

72. All other parts remaining as *before.*

90. *Neerest* and *likeliest* to *give present aide.*

92. Of *virgin* steps. I must be *viewlesse* now.

STAGE DIRECTION.—*Goes out.* Comus enters with a charming-rod and  
glasse of liquor, with his rout all headed like some wild beasts; *thire*  
garments some like men's, and some like women's. They come on in a  
wild and antick fashion. Intransit Knapdcorres.

97. In the steepe *Tartarian* streame.

99. Shoots against the *northern* pole.

108. And *quick Law* with her scrupulous head.

114. Lead with swift round, etc.

117. And on the *yellow* sands and shelves.

133. And makes a blot of *nature.* Again

And *throws* a blot ore all the aire.

134. Stay thy *polisht* ebon chaire

Wherein thou rid'st with Hecatè,

And *favour* our close *jocondrie,*

Till all thy dues bee done and *nought* left out.

144. *With* a light and *frollick* round.

STAGE DIRECTION.—The Measure, in a wild, rude, and wanton antick.

145. Break off, break off, I *hear* the different pace

Of some chaste footing neere about this ground;

Some virgin, sure, benighted in these woods,

Run to your shrouds within these braks and trees,

Our number may affright.

STAGE DIRECTION.—*They all scatter.*

151. Now to my *trains*

And to my mother's *charmes.*

154. My *powdrid* spells into the spungie air,

Of power to cheat the eye with *sleight* [*blind*] illusion,

---

\* These two lines were struck out.

- And give it false presentments, *else* the place.  
 164. And hugge him into *nets*.  
 175. When, for their teeming flocks and *garners* full,  
     In wanton dance they *adore* the bounteous Pan.  
 181. In the blind *alleys* of this *arched* wood.  
 190. of Phœbus' *chaire*.  
 193. They had engaged thire *youthly* steps too farre  
     *To the soone-parting light, and envious darkness*  
     Had *stolne* them from me.  
 199. to give *thire* light.  
 208. And *ayrie* touns that *lure night-wanderers*.  
 214. Thou *flittering* angel, girt with golden wings,  
     And thou *unspotted* forme of chastity,  
     I see ye visibly, and *while I see yee*  
     *This darkye hollow is a paradise,*  
     *And heaven gates ore my head : now I beleeve.*  
 219. Would send a glistening *cherub*, if need were.  
 229. not far *hence*.  
 231. Within thy *ayrie cell*.  
 243. And *hold a counterpart* to all heaven's harmonies.

STAGE DIRECTION.—*Comus looks in and speaks.*

252. Of darkness till *she* smiled.  
 254. Culling their *powerfull* herbs.  
 257. Scylla *would weep*.  
     *Chiding [and chide], etc.*  
 268. *Liv'st* here with Pan, etc.  
 273. To touch the *prospering* growth.  
 279. from *thire* ushering hands.  
 280. They left me *wearied* on a grassie turf.  
 304. To help you find them *out*.  
 310. Without sure *steerage*, etc.  
 312. Dingle or bushie dell of this *wide* wood.  
 316. Within these *shroudie* limits, etc.  
 321. Till further quest *be made*.  
 323. And *smoakie* rafters.  
 326. And *is pretended* yet.  
 327. Less warranted than this *I cannot be*.  
 329. square *this* trial.  
 STAGE DIRECTION.—*Ereunt. The Two Brothers enter.*  
 340. With a long *levell'd* rule.  
 349. In this *sad [lone]* dungeon, etc.  
 352. From the chill dew, in *this dead solitude* ? [*surrounding wild.*]  
 355. *She* leans her *thoughtfull* head, musing at our *unkindnesse*.  
     Or, *lost* in wild amazement and affright,  
     *So fares as did forsaken Proserpine*  
     *When the big rowling flakes of pitchie cloude,*  
     *And darkness wound her in.*  
     1 Br. Peace, brother, peace. *I do not think my sister.*  
 361. *Which* grant they be so, etc.  
 362. *the* date of grief.  
 365. *this* self-delusion.

371. Could stirre the *stable* mood, etc.
376. Oft seeks to solitarie sweet retire.
384. Walks in *black vapours*, though the noon-tide brand  
Blaze in the *summer-solstice*.
388. of men or heards.
390. For who would rob a hermit of his *beads*,  
His books, or his *haire-gowne*, or maple-dish?
400. bid me *think*.
403. this *vast and hideous wild* [*wide surrounding wast*].
409. Secure without all doubt or question : no, [*trie*]  
*I could be willing* [*Beshrew me but I would*], though now 't' th' darks, to  
*A tough encounter* [*passado*] with the *shaggiest ruffian*  
*That lurks by hedge or lane of this dead circuit*,  
*To have her by my side*, though I were sure  
*She might be free from perill where she is*,  
*But where an equall poise*, etc.
415. As you imagine, *brother*.
422. And may, on every needfull accident,  
*Be it not done in pride or wilfull tempting*,  
*Walk through huge forrest*, etc.
425. awe of chastitie.
427. Shall dare to soile, etc.
428. Yea even where very desolation dwells,  
By grots and caverns shagg'd with horrid shades,  
*And yawning dens where glaring monsters house*,  
She may pass on, etc.
432. Nay more, no evil thing that walks by night,  
In fog, or fire, by lake, or mooris fen,  
*Blue wrinkled hag*, etc.
448. That wise Minerva wore, *aternal* [*unconquish'd*] virgin.
452. With suddaine adoration of her *purenesse* [*bright rayes*].
454. That when it finds a soul, etc.
465. And most by the *lascivious* act of sin.
471. Oft seems in charnel vaults and *monuments*,  
*Hovering*, and sitting by a *newe-made grave*.
480. List, list, *methought I heard*.
485. Some *curl'd man of the sword* [*hedger*], etc.
489. *Had best looke to his forehead* : here be *brambles*.
- STAGE DIRECTION.—He hallowes : the guardian demon hallowes again, and  
enters in the habit of a shepherd.
491. Come not too neere, you fall on *pointed stakes* else.
496. And sweeten'd every musk-rose of the *valley*.
498. *Leapt o're the penne*.
512. What feares, good *shepherd*?
528. Deep *learnt* [*enured*] in all his mother's witcheries.
531. Tending my flocks hard by i' th' *pastur'd lawns*.
545. With *spreading* [*blowing*] honeysuckle.
553. drowy-*flighted* steeds.
555. At last a *softe* [*still, sweet*] and solemn breathing sound  
*Rose like the softe steam of destill'd perfume*.



563. Too well I *might*, etc.
574. The *helpless* innocent lady.
606. Harpyes and Hydras, or all the monstrous *bugges*  
*'Twixt Africa and Inde, I'll find him out,*  
 And force him to *release his new-got prey,*  
 Or drag him by the curles, and *cleave his scalpe*  
*Down to the hips.*
611. But here thy *steels* can do thee *small avails.*
614. He with his bare wand can *unquilt* thy joynts,  
 And crumble *every sinew.*
627. And shew me simples of a thousand *hues.*
636. And yet more med'cinal than that *ancient Moly,*  
*Which Mercury* to wise Ulysses gave.
648. As I will give you *as we go* [*on the way*], you may  
 Boldly assault the *necromantick* hall;  
 Where if he be, with *suddaine violence*  
 And brandisht *blade*, rush on him, break his glasse,  
 And *powre* the lushious *portion* on the ground,  
 And seize his wand.
657. *I follow thee,*  
 And good heaven *caste his best regard upon us.*
661. And you a statue *flat*, as Daphne was,  
 Root-bound, that fled Apollo. *Why do you frown?*
662. Fool, thou art *over-proud*, do not boast.
669. That *youth and fancie* can beget [*invent*],  
 When the *briske* blood growes [*returues*] lively.
678. To life so friendly *and* so coole to thirst.  
*Poor ladies thou hast need of some refreshing.*  
 Why should you, etc.
687. *Thou hast* been tir'd all day.
689. *Heere*, fair virgin.
696. Hence with thy *hel-* [*soule-*] *brew'd opiate.*
698. With visor'd falsehood and base *forgeries.*
707. To those budge doctors of the Stoick *gowne.*
712. Covering the earth with odours *and* with fruites,  
*Cramming* the seas with spawne innumerable,  
*The fields with cattell and the aire with fowle.*
727. *Living as Nature's bastards.*
732. The sea orefraught would *heave her waters up*  
*Above the stars*, and th' unsought diamonds  
 Would so bestudde the *center with thire starre-light,*  
 And so imblaze the forehead of the deep,  
*Were they not taken thence*, that they below  
 Would grow enured to *day*, and come at last.
737. List, lady, be not coy *nor* be not cozen'd.
744. It withers on the stalke *and fades away.*
749. They had thire name thence, coarse *beetle brows.*
751. The *sample.*
755. Think what, and *look upon this cordeal julep.*
763. As if she *meant* her children, etc.

806. Come y' are too morall.

807. This is mere morall stuff, the very lees  
And settlings of a melancholy blood.

STAGE DIRECTION.—The Brothers rush in, strike his glasse down: the  
shapes [monsters] make as though they would resist, but are all driven in.  
Daemon enters with them.

814. What have you let the false enchanter pass?

816. without his art reverst.

818. We cannot free the Lady that remains [here sits].

821. There is another way that may be used.

826. Sabrina is her name, a goddess chaste.

834. Held up thire white wrists and receav'd her in,  
And bore her, etc.

846. That the shrewd meddling elfe delights to leave,  
And often takes our cattel with strange pinches,  
Which she, etc.

849. Carrol her goodness loud in lively [lovely] lays.

851. Of pansies and of bonnie daffadils.

853. Each clasping charme and secret holding spell.

857. In honour'd virtue's cause [In hard distressed need].

858. And adde the power of some strong verse.

860. Listen, Virgin, where thou sit'st.

895. That my rich wheelles inlayes.

910. Vertuous Ladie, look on me.

921. To wait on Amphitrite in her bowre.

924. May thy crystal waves for this.

927. That tumble downe from snowie hills.

948. Where this night are come in state.

951. All the swains that near abide.

956. Come let us haste; the stars are high,  
But night reignes monarch yet in the mid-skie.

STAGE DIRECTION.—Exeunt. The Scene changes, and then is presented  
Ludlow town and the President's castle; then enter country dances  
and such like gambols, etc. At these sports the Daemon, with the two  
Brothers and the Lady, enters. The Daemon sings.

962. Of nimbler toes and courtly [such neat] guise,  
Such as Hermes did devise.

973. To a crown of deathlees days.

975. STAGE DIRECTION.—The Daemon sings or says.

979. Up in the plaine fields.

982. Of Atlas [Hesperus] and his daughters [neces] three.

983. [Where grows the high-born gold upon his native tree].\*

988. That there eternal Summer dwells.

990. About the myrtle alleys flings  
Balm and cassia's fragrant smells.

992. Iris there with garnisht [garisht] bow.

995. Than her watchet scarfe can shew.

In 2nd copy,—  
Than her purfled scarfe can shew,

\* This verse was struck out.

- Yellow, watchet, greens, and blew,*  
 And drenches oft with *manna* [*Sabeans*] dew,  
 Where *many a cherub soft* reposes.
1012. Now my *message* [*business*] *well* is done.
1014. *Farre* beyond the earth's end,  
 Where the welkin *low* [*cleere*] doth bend.
1023. Heaven itself would *bow* to her.

N.B. In Lawee's edition we find *flittering*, v. 214; *she* smiled, v. 251; *hovering*, v. 472; I'll tell you, v. 513; *cleave his scalps downe to the hippes*, v. 608. Todd also gives various readings from a MS. in the Bridgewater Library.

## LYCIDAS.

10. Who would not sing for Lycidas; he *well* knew.
22. To bid faire peace, etc.
26. Under the *glimmering* eyelids.
30. Oft till the *even-starre* bright,  
 Toward heaven's descent had sloapt his *burnisht* wheel.
47. Or frost to flowers that their gay *buttons* wear [*bear*].
58. What could the *golden-hayr'd Calliope*  
 For her inchanting son,  
 When *she beheld* (*the gods far-sighted bee*)  
 His *goarie scalps rowle downe the Thracian lee*.
- In the margin, for two last lines,—  
 Whom universal Nature *might* lament,  
 And heaven and Hel *deplore*,  
 When his *divine head* down the stream was sent.
69. *Hid* in the tangles, etc.
85. Oh fountain Arethuse, and thou *smooth* [*fam'd*] flood,  
*Soft* sliding Mincius.
105. *Scraul'd ore* with figures dim.
129. Daily devours apace and *little* sed.
138. On whose fresh lap the swart star *stintly* looks.
139. *Bring* hither, etc.
142. Bring the rathe primrose that *unwedded* dies,  
*Colouring the pale cheek of uninjoy'd love;*  
*And that sad flower that strove*  
*To write his own woes on the vermeil graine;*  
*Next add Narcissus that still weeps in vaine;*  
 The woodbine and the pancie freakt with jet,  
 The glowing violet,  
 The cowslip wan that *hangs his* pensive head,  
 And every *bud* that *sorrow's liverie* wears,  
*Let daffadillies, etc.*
153. Let our *sad* thoughts, etc.
154. Ay me, whilst thee the *floods* and sounding seas.
157. Where thou perhaps under the *humming* tide.
160. Sleep'st by the fable of *Corineus* old.
176. *Listening* the unexpressive nuptial song.

## THIRD PERIOD.

## THE CIVIL WAR AND THE COMMONWEALTH.

A.D. 1639-1660.      A. ÆT. 31-52.

## SONNETS.

III. [II.]

(1638 or 1639.)

DONNA leggiadra, il cui bel nome onora  
 L'erbosa val di Reno e il nobil varco,  
 Bene è colui d'ogni valore scarco  
 Qual tuo spirto gentil non innamora,

SONNET III.\*—1. *Donna, etc.* It is not known who the lady was to whom this sonnet was addressed. From what follows, it would appear that she was a native of Bologna. Milton probably met her in Florence during the period of his first residence in that city. She seems to be the same whom he describes in Sonnet V., and to whom he addresses Sonnets VI. and VII.—*il cui, etc.* By this is probably meant that she belonged to one of the principal families of Bologna, as the Pepoli, the Bentivogli, etc. He however may only mean her own Christian name. We take *il cui, etc.*, as the subject in the sentence.

2. *L'erbosa, etc.* The Reno is the river of that name which runs by Bologna and the *varco* is the vale through which it issues from the Apennines. As the name is spelt *Rheno* in the original editions, and Warton and the other critics have no note on it, we strongly suspect that they took it to be the Rhine.

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\* In our *Life of Milton* (p. 308), we have stated that we consulted our late friend Rossetti on various passages in these Sonetti, of the correctness of which we were dubious. We have in the following notes placed an *E.* after his remarks. Mr. Mitford has, in the *Gentleman's Magazine* (Nov. 1836), with the aid of Mr. Panizzi, modernized, as we have done, the orthography of these Italian Sonnets; in which it is rather remarkable that Mr. Panizzi seems to have discovered only three incorrect expressions.

Che dolcemente mostra sì di fuora, 5  
 De' sui atti soavi giammai parco,  
 E i don, che son d'amor saette ed arco,  
 Laonde l'alta tua virtù s'infiora.  
 Quando tu vaga parli, o lieta canti,  
 Che mover possa duro alpestre legno, 10  
 Guardi ciascun a gli occhi ed a gli orecchi  
 L'entrata, chi di te si truova indegno;  
 Grazia sola di sù gli vaglia, innanti  
 Che'l disio amoroso al cuor s' invecchi.

## IV. [III.]

QUAL in colle aspro, al imbrunir di sera,  
 L' avvezza giovinetta pastorella  
 Va bagnando l'erbetta strana e bella,  
 Che mal si spande a disusata spera,

4. *Qual*, i.e. il quale. "Sarebbe meglio dire *cui*. *Cui* è accusativo, ma *qual* richiede l'articolo."—R.

8. *Laonde*, i.e. di cui, co' quali.

10. *Che mover possa*. The meaning of this is clear enough, but we doubt if it be a true Italian idiom. We unfortunately neglected to consult Rossetti on it. Mr. Panizzi says that *possa* is an Anglicism.

13. *Grazia sola di sù*, i.e. the grace of Heaven.—*vaglia*. This seems to be i.q. *può valere*, and we are dubious of its being pure Italian.

SONNET IV.—2. *L' avvezza*. This word is almost invariably followed by *a*, *di*, or *in*. Rossetti however said, "Si usa," and Panizzi made no remark on it, and we have met with it apparently thus unattended in the following places:—

"Dove avea lasciato il cavallo, avvezzo  
 In cielo e in terra, a rimontar veniva." *Ar. Orl. Fur.* xi. 13.

"Ed avean seco quella male avvezza,  
 Che v' avea posta la costuma rea." *Id. ib.* xxii. 76.

"Ma, come costumato e ben avvezzo, e  
 Non prima il paladin quindi si trassé," *Id. ib.* xxiii. 96.

"E questa gente inculta  
 Simile al luogo ov' ella è nata e avvezza." *Id. Sat.* vii. *terz.* 40.

"Fra i ladroni d' Arabia, o fra simile  
 Barbara turba avvezzo esser tu dei." *Tasso, Ger. Lib.* vi. 37.

These passages, especially the last, may perhaps be regarded as justifying Milton in his employment of *avvezza* thus alone; but still we think that none of his Tuscan friends would have followed his example.

Fuor di sua natia alma primavera ; 5  
 Così Amor meco insù la lingua snella  
 Desta il fior novo di strania favella,  
 Mentre io di te, vezzosamente altera,  
 Canto, dal mio buon popol non inteso,  
 E'l bel Tamigi cangio col bel Arno. 10  
 Amor lo volse, ed io, a l'altrui peso,  
 Seppi ch' Amor cosa mai volse indarno.  
 Deh ! foss' il mio cuor lento e'l duro seno  
 A chi pianta dal ciel si buon terreno

## CANZONE.

RIDONSI donne e giovani amorosi,  
 M'accostandosi attorno, e 'Perchè scrivi,  
 Perchè tu scrivi in lingua ignota e strana,  
 Verseggiando d'amor, e come t'osi ?

3. *Va bagnando*, i.e. goes watering. On a similar subject Ariosto (Cap. i. terz. 8) uses the more poetic term *rorando*. To our query on *avvezza*, Rossetti replied : "Trovarei piuttosto a dire su quell' *erbetta strana e bella* del 3° verso, dove l'aggettivo *strana* mi pare *strano* veramente. Io avrei piuttosto messo *amena e bella*." It is remarkable that our friend did not perceive that Milton used *strana* in the unusual sense of *straniera*, as he does *strania* in v. 7. *Strano*, no doubt, is thus used in the works of the *Trecentisti*, and even by Bernardo Tasso, who was rather fond of archaisms, in his *Amadigi*, but we doubt if any other poet of the sixteenth or seventeenth century so used it. Rossetti, when we recalled his attention to it, said, "*Strano* per *straniero* è Italiano."

4. *a disusata spera*. This is rather a strange mode of expression for a 'region it is not indigenous in.'

5. *primavera*, i.e. the region whose spring had called it into existence ; also rather an unusual expression.

6. *meco*. "*Meco per a me non si può*."—R.

9. *dal mio*, etc., i.e. in a language not understood by my countrymen in general. We are to recollect that he was writing in Italy.

11. *peso*, i.e. *spese*. This is, we believe, an unusual sense of the word. "I do not recollect any such Italian phrase: this seems unintelligible, although I guess the meaning."—P. Surely the meaning is clear enough.

12. *mai*. "*Mai per non mai ha rari esempj*."—R. It may in fact be regarded as peculiar to Dante.

CANZONE.—2. *M'accostandosi*. "Non si può dire, e il secondo verso avrebbe dovuto essere, *Venendo a me d'intorno e perchè scrivi*, ecc. ; o pure, *Dicendo a me d'intorno perchè scrivi*, ecc., poichè senza il *Dicendo* mal regge il senso."—R.

Dinne, se la tua speme sia mai vana, 5  
 E de' pensieri lo miglior t'arrivi!  
 Così mi van burlando, 'altri rivi,  
 Altri lidi t'aspettan ed altre onde,  
 Nelle cui verdi sponde  
 Spuntati ad or ad or a la tua chioma 10  
 L'immortal guiderdon d'eterne frondi.  
 Perchè alle spalle tue soverchia soma?'  
 Canzon dirotti, e tu per me rispondi,  
 Dice mia Donna, e'l suo dir è il mio cuore,  
 Questa è lingua di cui si vanta Amore.

5. *se*. "Il *se* col congiuntivo esprime augurio, e non altro. Ma in questo verso la dizione me pare un po' zoppa, e avrebbe dovuto dirsi: *Di, se la speme tua non sia mai vana.*"—*R.* As Rossetti seems here not to have perceived the reason of our query respecting *se*, which was its archaism, we will here give the result of our own researches respecting it. It is then the Latin *sic*, as in

"*Sic te diva potens Cypri,*

*Sic fratres Helenæ, lucida sidera.*" *Hor. Carm.* i. 3, 1.

"*Sic tua Cyreneas fugiant examina taxos,*

*Sic cytosæ pastæ distendant ubera vaccæ.*" *Virg. Buc.* ix. 30.

It seems to have been almost peculiar to the Tuscans; for though Dante, Boccaccio, and Pulci use it frequently, it occurs but once in Petrarca:—

"Or dimmi, *se* colui in pace ti guide." *Tr. d'Amore*, ii. *terz.* 9;

twice in Ariosto:—

"*Se* da grandine il cielo sempre ti schivi." *Or. Fur.* vi. 27;

"E dice all' ombra: *Se* Dio tronchi ogni ala

Al fumo sì ch' a te non più ascenda." *Ib.* xxxiv. 9;

once in Bernardo Tasso:—

"*Se* mai sempre vi sian fiorite e liete

De' vostri umidi alberghi ambe le sponde." *Amadigi*, vi. 38;

and once in Torquato Tasso:—

"*Se* non t' invidii il ciel sì dolce stato." *Ger. Lib.* vii. 15.

It occurs once in the eighteenth century:—

"*Se* t' arrida il ciel." *Maffei, Merope*, iv. 2.

We have not met with it anywhere else except in Sannazaro's *Arcadia*; and never in lyric poetry. In old French *si* was thus employed: "*Seigneur, si Dieu vous garde,*" *Marot*.

6. *lo miglior*. This employment of *lo* before a single consonant may also be regarded as a Tuscanism. With the exception of *lo cui*, still in use, it is almost peculiar to the Florentines. Petrarca has *lo qual* (*Son.* viii.), and *lo mio* (*Sest.* i. 24); and T. Tasso, *lo mio* in his *Torrismondo* (iv. 6, 8), and his lines to Sisto V., st. 28, and *lo cor* in those to the Virgin of Loreto, st. 3.

12. *Perchè*, etc. "Può omettersi il verbo, ma sarebbe meglio *se* ci fosse."—*R.*

## V. [IV.]

DIODATI—e te 'l dirò con maraviglia—  
 Quel ritroso io, ch' amor spreggiar solea,  
 E de' suoi lacci spesso mi ridea,  
 Già caddi, ov' uom dabben talor s'impiglia.  
 Nè treccie d' oro, nè guancia vermiglia 5  
 M'abbaglian sì, ma, sotto nova idea,  
 Pellegrina bellezza che'l cuor bea,  
 Portamenti alti onesti, e nelle ciglia  
 Quel sereno fulgor d'amabil nero,  
 Parole adorne di lingua più d'una, 10  
 E 'l cantar che di mezzo l'emispero  
 Traviar ben può la faticosa luna;  
 E degli occhi suoi avventa sì gran fuoco  
 Che l'incerar gli orecchi mi fia poco.

## VI. [V.]

PER certo i bei vostr'occhi, Donna mia,  
 Esser non può che non sian lo mio sole,  
 Sì mi percuoton forte, come ei suole  
 Per l'arene di Libia chi s'invia; 5  
 Mentre un caldo vapor—nè senti pria—  
 Da quel lato si spinge ove mi duole,  
 Che forse amanti nelle lor parole  
 Chiaman sospir; io non so che si sia.  
 Parte rinchiusa e turbida si cela,

SONNET V.—1. *e te 'l, etc.* "Può stare quell' e."—*R.*

6. *idea*, i.e. forma. He uses *idea* in the sense of *idée*, but this is unusual in Italian or any other modern language.

10. *Parole, etc.* "Il verso è senza dubbio inarmonioso, ma se ne trovano innumerevoli esempj fra i nostri."—*R.*

12. *faticosa.* "*Faticosa* per *attiva* o *operosa* è alquanto strano, ma può stare."—*R.*

13. *degli.* "Meglio *dagli* che *degli*; e forse sarà errore di stampa."—*R.* It is however only another instance of Milton's employment of the language of Dante, who constantly uses *del*, etc., for *dal*, etc.

SONNET VI.—2. *lo mio.* See on Canzone v. 6.

3. *Sì mi, etc.* He probably had Ariosto in view here:

"*Percote il sol nel valle e fa ritorno.*" *Or. Fur.* x. 35.



Scosso mi il petto, e poi, n'uscendo poco, 10  
 Quivi d'attorno o s'agghiaccia o s'inghiela;  
 Ma quanto a gli occhi giunge a trovar loco  
 Tutte le notti a me suol far piovose,  
 Finchè mia alba rivien colma di rose.

---

VII. [VI.]

GIOVANE piano e semplicetto amante,  
 Poichè fuggir me stesso in dubbio sono,  
 Madonna, a voi del mio cuor l'umil dono  
 Farò divoto. Io certo a prove tante  
 L'ebbi fedele, intrepido, costante, 5  
 Di pensieri leggiadro, accorto, e buono.  
 Quando rugge il gran mondo, e scocca il tuono,  
 S'arma di se, e d'intero diamante;  
 Tanto del forse, e d'invidia sicuro,  
 Di timori, e speranze al popol use, 10  
 Quanto d'ingegno e d'alto valor vago,  
 E di cetra sonora, e delle Muse.  
 Sol troverete in tal parte men duro  
 Ove Amor mise l'insanabil ago.

---

9. *Parte, etc.* This place seems almost unintelligible. "*Parte per in parte può stare.*"—R. But *parte* seems to be *una parte* sc. *del vapor*, v. 5; *quanto*, in v. 12, being the remainder.

10. *Scosso mi il petto.* This, we suppose, answers to the Latin abl. abs.; but it is so unusual that we could almost suspect that the poet wrote *Sotto il mio petto*.—*n'uscendo poco.* "Fatto per ritmo, dovrebbe essere *uscendone poco.*"—R.

11. *o s'agghiaccia, etc.* "Non c'è nessuna differenza fra *s'agghiaccia* e *s'inghiela.*"—R.

14. *mia alba.* Probably the *Donna mia* of v. 1. Tasso, of whose Sonnets Milton was evidently a diligent reader, in one of them, *Quando l'Alba si leva e si rimira*, calls the lady his Aurora. In like manner Chaucer, in *Envoye to the Cuckoo and the Nightingale*, terms his mistress

"*Aurore of gladnesse, day of lustinesse.*"

SONNET VII.—2. *Poichè, etc.* "Questo verso dovrebbe essere, *Poichè di fuggir me stesso,*" ecc.—R.

7. *il gran mondo.* "Quære."—P. It is the sky, *mundus*.

8. *sicuro.* In the sense of *securus*, without care, regardless of; a rather unusual sense of the Italian word.

13. *Sol, etc.* The pronoun *il* or *lo* seems wanting here.

14. *ago, sting.* "E come vespa che ritragge l'ago." *Dante, Purg. xxii. v.*

## VIII.

WHEN THE ASSAULT WAS INTENDED TO THE CITY.

(1642.)

CAPTAIN, or Colonel, or Knight in arms,  
 Whose chance on these defenceless doors may seize,  
 If deed of honour did thee ever please,  
 Guard them, and him within protect from harms.  
 He can requite thee, for he knows the charms 5  
 That call fame on such gentle acts as these ;  
 And he can spread thy name o'er lands and seas,  
 Whatever clime the sun's bright circle warms.  
 Lift not thy spear against the Muses' bower.  
 The great Emathian conqueror bid spare 10  
 The house of Pindarus, when temple and tower  
 Went to the ground ; and the repeated air  
 Of sad Electra's poet had the power  
 To save the Athenian walls from ruin bare.

133. But Milton seems to have had here before him Tasso's Sonnet, *Ross, che l' arte invidiosa ammira*, which concludes thus :—

“ Amor, ape novella, ah ! quanto fora  
 Soave il mel, che dal fiorito volto  
 Suggi, e poi sulle labra il formi e stendi !  
 Ma con troppo acut' ago il guardi, ah ! stolto :  
 Se ferir brami scendi al petto, scendi,  
 E di sì degno cor tuo strale onora.”

SONNET VIII.—1. “ Marshal, ask yonder knight in arms.” *Rich. II.* i. 3.—*W.*

2. *Whose chance, etc.*, i.e. whose chance it may be, etc.

5. *charms*, i.e. magic verses, *carmina*.

6. “ *Carmina vel celo possunt deducere lunam.*” *Virg. Buc.* viii. 69.—*K.*

7. *And he can, etc.* Here Milton, like every great poet, shows his consciousness of the vitality of his verses.

8. *Whatever*, i.e. to or through whatever : see on *Lyc.* v. 28.

10. *The great, etc.* This anecdote is related of Alexander the Great by Ælian (*Var. Hist.* xiii. 7) and by Pliny (*Nat. Hist.* vii. 29).

12. *and the repeated, etc.* Plutarch (*Lys.* 15) tells us that when it was under debate in the camp of Lysander whether Athens should be levelled or not, a Phocian minstrel chanced to sing, at a banquet of the chief officers, the chorus from the *Electra* of Euripides, commencing with—

Ἀγαμέμνωνος δὲ κόρα,  
 ἤλυθον, Ἥλέκτρα, ποτὶ σὺν ἀγρότειραν αὐλάν, κ.τ.λ. v. 167 ;

and the guests were so affected, that they declared it would be an unworthy deed

## IX.

TO A VIRTUOUS YOUNG LADY.—*M.*

(1644 ?)

LADY, that in the prime of earliest youth  
 Wisely hast shunned the broad way and the green,  
 And with those few art eminently seen,  
 That labour up the hill of heavenly truth,  
 The better part with Mary and with Ruth 5  
 Chosen thou hast ; and they that overween,  
 And at thy growing virtues fret their spleen,  
 No anger find in thee, but pity and ruth.  
 Thy care is fixed, and zealously attends  
 To fill thy odorous lamp with deeds of light, 10  
 And hope that reaps not shame. Therefore be sure  
 Thou, when the bridegroom with his feastful friends  
 Passes to bliss at the mid-hour of night,  
 Hast gained thy entrance, Virgin wise and pure.

to reduce to ruin a place so renowned as the birthplace of illustrious men.—*repeated*, i.e. recited, sung.

13. *Of sad Electra's poet*, i.e. of the poet who sung of the sad Electra ; who, whenever she appears in the drama, is always sad and mournful. Collins, in his *Ode to Simplicity*, uses this phrase, more correctly, of Sophocles.

SONNET IX.—1. *Lady, etc.* In this first quatrain the poet has united the "broad way that leadeth to destruction" (*Mat.* vii. 13) of Scripture with the Hill of Virtue of Hesiod, "*Epy*", 287.

3. *eminently seen*, i.e. greatly distinguished.

5. "Mary hath chosen that good part," *Luke* x. 42. Ruth clave unto her mother-in-law Naomi, when her other daughter-in-law kissed her and left her. (*Ruth* i. 14).

8. *pity and ruth*. These synonymous terms are frequently thus joined, especially by Chaucer.

"But went his way for ruth and for pite." *Clerke's Tale*.

"To save the knight for ruth and for pite." *Tale of Doctor of Phisik*.

"I have on yow so gret pite and ruth." *Schipmann's Tale*.

Newton remarks that *Ruth* and *ruth* rime together, and refers to *F. Q.* i. 6, 39 ; vii. 6, 38, for similar instances in proof that "our old poets were not so delicate" in these matters ; and Todd adds instances from Tasso. It is, we may observe, a principle in Italian, Spanish, Portuguese, and even French poetry, that words the same in orthography, but differing in sense, may rime together.

9. "O God, my heart is fixed." *Ps.* cviii. 1.

10. *To fill, etc.* Alluding to the parable of the Virgins, *Mat.* xxv. 1.

11. "And hope maketh not ashamed." *Rom.* v. 5.

13. *feastful*, i.e. festive. Warton observes that it is used by Spenser.

## X.

## TO THE LADY MARGARET LEY.

(1644?)

DAUGHTER to that good Earl, once President  
 Of England's Council, and her Treasury,  
 Who lived in both unstained with gold or fee,  
 And left them both, more in himself content,  
 Till the sad breaking of that Parliament 5  
 Broke him, as that dishonest victory  
 At Chæroneia, fatal to liberty,  
 Killed with report that old man eloquent.  
 Though later born than to have known the days  
 Wherein your father flourished, yet by you, 10  
 Madam, methinks I see him living yet ;  
 So well your words his noble virtues praise,  
 That all both judge you to relate them true,  
 And to possess them, honoured Margaret.

## XI.

ON THE DETRACTION WHICH FOLLOWED UPON MY  
WRITING CERTAIN TREATISES.—M.

(1645.)

A BOOK was writ of late called Tetrachordon,  
 And woven close, both matter, form, and style ;

SONNET X.—1. *that good Earl*, i.e. Lord Marlborough.

3. *fee*, i.e. reward or bribery.

4. *more, etc.*, i.e. having more content and happiness in retirement and freedom from care.

5. *Till, etc.* The Parliament was dissolved March 10, 1628-9, and Lord Marlborough died four days after, but not of grief, as the poet supposes.

6. *as that, etc.*, i.e. the battle of Charoneia, gained by Philip of Macedonia over the Athenians and Thebans. Isocrates, the celebrated Athenian orator, is said to have died suddenly from the shock given him by the intelligence.

14. *Margaret*. Tasso, in like manner, ends his sonnet *Per la Signora Margherita* with the proper name, but with a play on it not possible in English.

“Preziosa e mirabil Margherita.”

SONNET XI.—1. *Tetrachordon*, i.e. his own work so named. See *Life of Milton*, p. 37.

The subject new : it walked the town awhile,  
 Numbering good intellects ; now seldom pored on.  
 Cries the stall-reader, ' Bless us ! what a word on 5  
 A title-page is this ! ' and some in file  
 Stand spelling false, while one might walk to Mile-  
 End Green. ' Why it is harder, Sirs, than Gordon,  
 Colkitto, or Macdonnell, or Galasp.'  
 Those rugged names to our like mouths grow sleek, 10  
 That would have made Quintilian stare and gasp.  
 Thy age, like ours, O soul of Sir John Cheek,  
 Hated not learning worse than toad or asp,  
 When thou taughtest Cambridge and King Edward Greek.

## XII.

## ON THE SAME.—M.

(1645.)

I DID but prompt the age to quit their clogs,  
 By the known rules of ancient liberty,

4. *Numbering*, sc. among its readers.

5. *stall-readers*, i.e. readers at the book-stalls.

8. *Why*, sc. say they.—*Gordon, etc.* He selects these names from his dislike of the Scots and their Presbytery ; but surely they are not hard either to spell or to pronounce. Colkitto is Sir Alexander M'Donnel, whom his kinsman the Earl of Antrim sent from Ireland with aid to Montrose in the Highlands, by whom he was knighted. He was called by the Irish and the Highlanders, Colla Ciotach, i.e. Colla the Left-Handed, whence Colkitto ; while the Irish form of Alexander is Alasdrom. There is a pipe-tune in Ireland called *Mairseail Alasdrom*, or Alexander's March, to which his men are said to have marched to the place in the county of Cork where he was killed in battle by Lord Inchiquin in 1647.—*Galasp* is G. Gillespie, a Scottish member of the Assembly of Divines.

10. *our like mouths*, i.e. mouths like ours.

"He made by love out of *his own like mould*."

*Spenser, Hymn to Div. Love*, r. 116.

12. *Thy age*, i.e. thy age did not, like ours, hate, etc.—*Sir John Cheek* or Cheke was the first Professor of Greek in the University of Cambridge, and was one of the tutors of Edward VI. In his efforts to extend the knowledge of Greek, he met with great opposition from Bishop Gardener, the Chancellor of the University, and the other patrons of ignorance.

12. "Divers noble persons *hated* King Richard *worse than a toad or a serpent*." *Halle.—W.*

When straight a barbarous noise environs me  
 Of owls and cuckoos, asses, apes, and dogs ;  
 As when those hinds, that were transformed to frogs, 5  
 Railed at Latona's twin-born progeny,  
 Which after held the sun and moon in fee.  
 But this is got by casting pearl to hogs,  
 That bawl for freedom in their senseless mood,  
 And still revolt when Truth would set them free. 10  
 License they mean when they cry liberty ;  
 For who loves that must first be wise and good.  
 But from that mark how far they rove we see,  
 For all this waste of wealth and loss of blood.

---

 XIII. [XIV.]

ON THE RELIGIOUS MEMORY OF MRS. CATHARINE  
 THOMSON, MY CHRISTIAN FRIEND,

DECEASED 16 DECEMBER, 1646.—*M.*

WHEN Faith and Love, which parted from thee never,  
 Had ripened thy just soul to dwell with God,  
 Meekly thou didst resign this earthly load  
 Of death, called life, which us from life doth sever.  
 Thy works, and alms, and all thy good endeavour 5  
 Stayed not behind, nor in the grave were trod ;  
 But, as Faith pointed with her golden rod,  
 Followed thee up to joy and bliss for ever.

SONNET XII.—3. *noise*, i.e. band or chorus : see on *At Sol. Mus. v. 18*. He means the Presbyterian clergy.

5. *As when, etc.* See *Os. Met. vi. 337*. It was at the goddess herself, not at her unborn progeny, that they railed.

"Of her fair twins was there delivered

That afterwards did rule the night and day." *F. Q. ii. 12, 13*.—*K.*

7. *in fee*, i.e. in fee simple, in full possession.

13. *But from, etc.* The allusion is to archery. There was a kind of arrows named *rovers*.

14. *For*, i.e. notwithstanding : see on *On Nat. v. 73*.

SONNET XIII.—3. *Meekly, etc.* He seems to have had here in his mind *Rom. vii. 24*, and other passages in St. Paul's Epistles, in which the present is viewed as a kind of death in comparison with the future state of existence.

5. "Blessed are the dead which die in the Lord . . . that they may rest from their labours ; and their *works do follow* them," *Rev. xiv. 13*. "Thy prayers and thine *alms* are come up for a memorial before God," *Acts x. 4*.—*K.*

Love led them on, and Faith who knew them best,  
 Thy handmaids, clad them o'er with purple beams 10  
 And azure wings, that up they flew so drest,  
 And spake the truth of thee on glorious themes  
 Before the Judge, who thenceforth bid thee rest,  
 And drink thy fill of pure immortal streams.

---

XIV. [XX.]

TO MR. LAWRENCE.

LAWRENCE, of virtuous father virtuous son,  
 Now that the fields are dank, and ways are mire,  
 Where shall we sometimes meet, and by the fire  
 Help waste a sullen day, what may be won  
 From the hard season gaining? Time will run 5  
 On smoother, till Favonius re-inspire  
 The frozen earth, and clothe in fresh attire  
 The lily and rose, that neither sowed nor spun.  
 What neat repast shall feast us, light and choice,  
 Of Attic taste, with wine? whence we may rise 10  
 To hear the lute well touched, or artful voice  
 Warble immortal notes and Tuscan air.  
 He who of those delights can judge, and spare  
 To interpose them oft is not unwise.

---

10. *Thy handmaids*, i.e. as thy handmaids.—*so drest*, i.e. dressed in that manner.

14. "Thou shalt make them drink of the river of thy pleasures, for with thee is the well of life." *Ps.* xxxvi. 8.—*W.*

SONNET XIV.—2. *Now that, etc.*, i.e. now that the fields are wet and damp, and the roads are full of mire and mud; in other words, now that it is winter. Perhaps the sonnet was written in the wet month of February.

3. *sometimes*, i.e. from time to time, occasionally.

4. *Help waste*, i.e. help each other to get through.—*what may, etc.*, i.e. extracting all the enjoyment possible from this season.

5. *Time will run*, sc. to us, when thus employed.

7. *The frozen earth*. This does not well accord with v. 2; but poets do not usually mind little inconsistencies of this nature.—*attire*, i.e. flower or bloom: see on *On Time*, v. 21.

8. *The lily, etc.* See *Mat.* vi. 26.

13. *spare*, sc. time.—*interpose*, i.e. place them in the intervals of his serious occupations.

## XV. [XXI.]

TO CYRIAC SKINNER.

CYRIAC, whose grandsire on the royal bench  
 Of British Themis, with no mean applause,  
 Pronounced, and in his volumes taught, our laws,  
 Which others at their bar so often wrench,  
 Today deep thoughts resolve with me to drench, 5  
 In mirth, that after no repenting draws.  
 Let Euclid rest and Archimedes pause,  
 And what the Swede intends, and what the French.  
 To measure life learn thou betimes, and know  
 Toward solid good what leads the nearest way; 10  
 For other things mild Heaven a time ordains,  
 And disapproves that care, though wise in show,  
 That with superfluous burden loads the day,  
 And, when God sends a cheerful hour, refrains.

## XVI. [XIII.]

TO MR. H. LAWES, ON HIS AIRS.—*M*.

(1646.)

HARRY, whose tuneful and well-measured song  
 First taught our English music how to span  
 Words with just note and accent, not to scan  
 With Midas' ears, committing short and long,  
 Thy worth and skill exempts thee from the throng, 5

SONNET XV.—1. *grandsire*, i.e. Sir Edward Coke.7. *Let Euclid, etc.* Because Skinner was devoted to mathematical studies.8. *And what, etc.* The King of Sweden was at that time at war with Poland, and the French with Spain.11. "To everything there is a season, and a time to every purpose under the heaven." *Eccles.* iii. 1.—*K*.12. "Take therefore no thought for the morrow. . . . Sufficient unto the day is the evil thereof." *Mat.* vi. 34.—*K*.

"Quid sit futurum cras fuge querere, et  
 Quem sors dierum cumque dabit, lucro  
 Appone." *Hor. Carm.* i. 9, 13.—*N*.

SONNET XVI.—2. *Span*, i.e. extend, draw out, pronounce.4. *committing*, i.e. confounding. A Latinism.5. "Secernunt populo." *Hor. Carm.* i. 1, 32.—*R*.



With praise enough for envy to look wan ;  
 To after-age thou shalt be writ the man,  
 That with smooth air could humour best our tongue.  
 Thou honourest verse, and verse must lend her wing  
 To honour thee, the priest of Phœbus' quire, 10  
 That tunest their happiest lines in hymn or story.  
 Dante shall give Fame leave to set thee higher  
 Than his Casella, whom he wooed to sing,  
 Met in the milder shades of Purgatory.

## XVII.

ON THE NEW FORCERS OF CONSCIENCE UNDER THE  
LONG PARLIAMENT.—*M.*

(1646 or 1647.)

BECAUSE you have thrown off your prelate-lord,  
 And with stiff vows renounced his Liturgy,  
 To seize the widowed whore Plurality,  
 From them whose sin ye envied, not abhorred,  
 Dare ye for this adjure the civil sword 5  
 To force our consciences that Christ set free ?  
 And ride us with a classic hierarchy,  
 Taught ye by mere A. S. and Rotherford ?  
 Men, whose life, learning, faith, and pure intent  
 Would have been held in high esteem with Paul, 10

7. "Scriberis Vario fortis, et hostium," etc. *Hor. Carm.* i. 6, 1.—*N.*

11. *story.* "The story of Ariadne set by him to music."—Marginal note to this Sonnet as it stands prefixed to *Choice Psalms put into Music* by H. and W. Lawes, Lond. 1648.—*W.*

12. *Dante, etc.* See *Il Purg.* ii. *terz.* 35. By 'milder shades' he means shades less dense and dark than those of Hell, which he had just quitted. But Milton seems not to have recollected that Dante's Purgatory is on the surface of the earth, and that it was early in the morning that Dante met Casella.

SONNET XVII.—*To seize, etc.* He terms Plurality, which he personifies, a 'whore,' partly from her nature as not content with one, partly in allusion to the Church of Rome; and 'widowed,' as Episcopacy had been suppressed.

7. *classic.* On account of the *classes* in the Presbyterian discipline.

8. *Taught, etc.* 'A. S.' is Adam Stewart, a Scotch divine, who in general put only his initials to his numerous tracts and pamphlets. Rotherford was another of the Scotch divines who sat in the Assembly at Westminster.—*W.*

10. *with Paul,* i.e. by Paul, *apud Paulum.* But *by* and *with* had originally, and in some cases have still, the same sense.

Must now be named and printed heretics  
 By shallow Edwards and Scotch What-d'ye-call.  
 But we do hope to find out all your tricks,  
 Your plots and packing worse than those of Trent,  
     That so the Parliament 15  
 May, with their wholesome and preventive shears,  
 Clip your phylacteries, though bauk your ears,  
     And succour our just fears,  
 When they shall read this clearly in your charge,  
 New *presbyter* is but old *priest* writ large. 20

## XVIII. [XV.]

## TO THE LORD GENERAL FAIRFAX.

(1648.)

FAIRFAX, whose name in arms through Europe rings,  
 Filling each mouth with envy or with praise,  
 And all her jealous monarchs with amaze  
 And rumours loud, that daunt remotest kings,

12. *By shallow Edwards*, i.e. Thomas Edwards, author of the celebrated 'Gangræna' and other works, a bitter foe to the Independents.—*What-d'ye-call*. Perhaps Gillespie: see on Sonnet XI.

13. *packing*, sc. of the Assembly, excluding as far as they could all those who did not support their views.

16. *preventive*, i.e. anticipating: see on *Ode on Nat. v. 24*.

17. *Clip, etc.* He first wrote, "Crop you as close as marginal P—'s ears," alluding to the well-known Prynne, whose ears had been cut off at the instigation of Laud, and who was noted for filling the "margins" of his books with quotations and references.—*W.* In his *Means to Remove Hirelings, etc.*, Milton says of him, "A late hot querist for tithes, whom you may know, by his *wits lying ever beside him in the margins*, to be ever beside his wits in the text."—*T. —phylacteries*. These were slips of parchment with passages of the Law written on them, worn on their foreheads by the Jewish Pharisees, with whom he identifies the Presbyterian divines.—*bauk*, i.e. balk, omit, pass over. Possibly it is to be taken in its common sense, disappoint, i.e. deprive them, as it were, of the glory of martyrdom.

19. *charge*, i.e. the Directory which they compiled. We say, a bishop's *charge* to his clergy.

20. *at large*, i.e. at full length, *priest* being a mere corruption of *presbyter*. Both, he means, were equally intolerant and worldly-minded.

SONNET XVIII.—2. *with envy*, i.e. with the language of envy; an unusual mode of expression.

4. *And rumours*, i.e. filling Europe with rumours: certainly very awkwardly

Thy firm unshaken virtue ever brings 5  
 Victory home, though new rebellions raise  
 Their Hydra-heads, and the false North displays  
 Her broken league to imp their serpent-wings.  
 Oh! yet a nobler task awaits thy hand . . .  
 For what can war but endless war still breed? 10  
 Till truth and right from violence be freed,  
 And public faith cleared from the shameful brand  
 Of public fraud. In vain doth Valour bleed,  
 While Avarice and Rapine share the land.

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XIX. [XVI.]

TO THE LORD GENERAL CROMWELL, MAY 16, 1652.

ON THE PROPOSALS OF CERTAIN MINISTERS OF THE COMMITTEE FOR  
 THE PROPAGATION OF THE GOSPEL.—M.

CROMWELL, our chief of men, who through a cloud  
 Not of war only, but detractions rude,

expressed. Possibly he may have intended a zeugma, and the verb is *spreads*, or some such.

5. *virtue*, in the Latin sense, i.e. valour, the word in the copy used by Phillips. There is also in it an allusion to the purity of Fairfax's morals.

7. *and the false North*. The English Parliament affected to regard the entrance of Hamilton's army into England in support of the Royal cause as a breach of the Solemn League and Covenant between the two nations.—*displays, etc.* It would seem as if in poetic vision he beheld the North spreading out a copy of the Covenant she had broken, to be cut up to *imp* the wings of the Hydra of rebellion. *Imp* is to graft; and in falconry, to imp a hawk's wing was to piece its broken feathers.

9. *Oh! yet, etc.* We have altered the punctuation here, and thus we think given sense and perspicuity to the passage. The ordinary punctuation is—

“O yet a nobler task awaits thy hand  
 (For what can war but endless war still breed?)  
 Till Truth,” etc.

13. *And public faith, etc.* See the passage quoted, from his *History of England*, in *Life of Milton*, p. 379.

SONNET XIX.\*—1. “Nubem belli.” *Æn.* x. 809.—N.

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\* This sonnet is constructed precisely on the same principle as “those” of Drummond and Donne, namely, three quatrains (the first two with only two rhymes) and a couplet. It is remarkable that among the numerous sonnets of T. Tasso there are two of this very form, viz. *Amando, ardendo*, and *Tu parti, o rondinella*; while in IV. and VI. of Milton's Italian sonnets the arrangement of the third quatrain slightly differs.

Guided by faith and matchless fortitude,  
 To peace and truth thy glorious way hast ploughed,  
 And on the neck of crowned Fortune proud 5  
 Hast reared God's trophies, and his work pursued,  
 While Darwen stream with blood of Scots imbrued,  
 And Dunbar field resounds thy praises loud,  
 And Worcester's laureate wreath. Yet much remains  
 To conquer still; Peace hath her victories 10  
 No less renowned than War; new foes arise  
 Threatening to bind our souls with secular chains.  
 Help us to save free conscience from the paw  
 Of hireling wolves, whose Gospel is their maw.

---

XX. [XVII.]

TO SIR HENRY VANE THE YOUNGER.

(1652 ?)

VANE, young in years, but in sage counsel old,  
 Than whom a better senator ne'er held  
 The helm of Rome, when gowns not arms repelled  
 The fierce Epirot and the African bold,

5. *crowned Fortune*, i.e. the Royalist cause, with particular allusion, perhaps, to the battle of Worcester.

7. *While Darwen, etc.* The Darwen is of course the Derwent; but Cromwell never defeated the Scots on any one of the rivers of that name. Warton says it is a small stream near Preston in Lancashire; but there is no such name on the maps; the only river there being the Ribble, which we think is the stream Milton meant, though it was the English Royalists, not the Scots, that fought at Preston.

9. *And Worcester's laureate wreath*, sc. resounds, which seems rather incongruous. What he first wrote, 'and twenty battles more,' is hardly less so. Possibly he intended a zeugma (see on Sonnet XVIII. 4); but the simplest course is to take 'resound' in the sense of 'proclaim,' and then it will agree equally with the 'stream,' the 'field,' and the 'wreath.'

12. *with secular chains*. The Presbyterian divines were extremely anxious to have the aid of the secular arm in enforcing conformity.

14. *Of hireling wolves, etc.*, i.e. the Presbyterian clergy, whom he frequently, and but too justly, charges with looking to secular advantages fully as much as their Episcopalian predecessors. He terms them 'wolves' in allusion to *Mat. vii. 15, Acts xx. 29*.

SONNET XX.—3. *gowns*, i.e. *toga*. As it was chiefly the wisdom of the Senate that baffled Pyrrhus and Hannibal. It is quite erroneous to render *toga*

Whether to settle peace, or to unfold 5  
 The drift of hollow States hard to be spelled,  
 Then to advise how War may best upheld  
 Move by her two main nerves, iron and gold,  
 In all her equipage; besides to know  
 Both spiritual power and civil, what each means, 10  
 What severs each thou hast learned, which few have done.  
 The bounds of either sword to thee we owe:  
 Therefore on thy firm hand Religion leans  
 In peace, and reckons thee her eldest son.

---

XXI. [XIX.]

ON HIS BLINDNESS.

(1652?)

WHEN I consider how my light is spent  
 Ere half my days, in this dark world and wide,  
 And that one talent, which is death to hide,  
 Lodged with me useless, though my soul more bent  
 To serve therewith my Maker, and present 5  
 My true account, lest He, returning, chide;  
 'Doth God exact day-labour, light denied?'  
 I fondly ask. But Patience, to prevent  
 That murmur, soon replies: 'God doth not need  
 Either man's work or his own gifts. Who best 10  
 Bear his mild yoke, they serve him best. His state

'gown,' for they are totally dissimilar. It may as well be noticed that the last foot in v. 4 is anapæstic.

6. *hollow States*. Alluding probably, as Warburton thinks, to the United Provinces, whose Government was named the States General.

7. *how War, etc.* The construction is: how War may move best, upheld by, etc.

SONNET XXI.—1. *spent*. He seems to use this word here in the sense of the Italian *spento*, extinguished; *è spento il lume*.

2. *Ere half my days*, sc. are spent. As Milton was past forty-three when he lost his sight, it seems strange that he should say he had not lived half his days.

3. *And that, etc.* Alluding to the parable of the Talents, *Mat. xxv*.

7. *Doth God, etc.* As Warton observes, there is a play here on the meaning of light: see *John ix. 4*.

Is kingly. Thousands, at his bidding, speed  
 And post o'er land and ocean, without rest;  
 They also serve who only stand and wait.'

---

 XXII. [XVIII.]

 ON THE LATE MASSACRE IN PIEMONTE.—*M.*

(1655.)

AVENGE, O Lord, thy slaughtered saints, whose bones  
 Lie scattered on the Alpine mountains cold;  
 Even them who kept thy truth so pure of old,  
 When all our fathers worshiped stocks and stones,  
 Forget not; in thy book record their groans  
 Who were thy sheep, and in their ancient fold  
 Slain by the bloody Piemontese, that rolled  
 Mother with infant down the rocks; their moans  
 The vales redoubled to the hills, and they  
 To heaven. Their martyred blood and ashes sow  
 O'er all the Italian fields, where still doth sway  
 The triple tyrant; that from these may grow  
 A hundredfold, who having learned thy way  
 Early may fly the Babylonian woe.

---

 8. *fondly*, i.e. foolishly.—*prevent*, i.e. anticipate, forestall.

12. "There they, in their trinal triplicities,  
 About him wait and on his will depend;  
 Either with nimble wings to cut the skies,  
 When he them on his messages doth send;  
 Or on his own dear presence to attend."

*Spenser, Hymn of Heav. Love, x.—W.*

SONNET XXII.—2.

"Into the valleys green,  
 Distilled from tops of *Alpine mountains cold*."

*Fairf. God. of Bul. xiii. 60.—W.*

3. *Even them, etc.* The Waldenses at all periods rejected the idolatry of the Church of Rome.

9. *Mother, etc.* An instance of this barbarity is related by Morland in his *History of the Valleys of Piemont*, etc.

10. *sow, etc.* Alluding to "Sanguis martyrum semen est Ecclesiæ."—*T.*

14. *Early, etc.*, i.e. become converted, and so escape the destruction to come on Rome, the mystic Babylon (*Rev. xviii.*).

## XXIII. [XXII.]

TO CYRIAC SKINNER.

(1655 ?)

CYRIAC, this three-years-day these eyes, though clear,  
 To outward view, of blemish or of spot,  
 Bereft of light their seeing have forgot,  
 Nor to their idle orbs doth sight appear  
 Of sun, or moon, or star, throughout the year, 5  
 Or man, or woman. Yet I argue not  
 Against Heaven's hand or will, nor bate a jot  
 Of heart or hope; but still bear up and steer  
 Right onward. What supports me, dost thou ask?  
 The conscience, Friend, to have lost them overplied 10  
 In Liberty's defence, my noble task,  
 Of which all Europe rings from side to side.  
 This thought might lead me through the world's vain mask,  
 Content though blind, had I no better guide.

## XXIV. [XXIII.]

ON HIS DECEASED WIFE.

(1658.)

METHOUGHT I saw my late-espoused saint,  
 Brought to me like Alcestis from the grave,  
 Whom Jove's great son to her glad husband gave,  
 Rescued from Death by force, though pale and faint.  
 Mine, as whom washed from spot of childbed-taint 5

SONNET XXIII.—1. *This three-years-day.* This would seem to mean, it is three years today since.

10. *conscience*, i.e. consciousness.

11. *In Liberty's defence*, i.e. in writing his *Defensio pro Populo Anglicano*, etc.: see *Life of Milton*, p. 45.

13. *vain mask.* "Surely every man walketh in a *vain shew*." *Ps.* xxxix. 6. —K.

SONNET XXIV.—1. "Methought I saw the grave where Laura lay." *Ra-leigh, Son. before F. Q.—W.*

2. *Brought, etc.* See the *Alcestis* of Euripides.

5. *Mine, etc.* It is nowhere said in the Scriptures that the Hebrew women

Purification in the Old Law did save,  
 And such, as yet once more I trust to have  
 Full sight of her in Heaven without restraint,  
 Came vested all in white, pure as her mind.  
 Her face was veiled, yet to my fancied sight 10  
 Love, sweetness, goodness, in her person shined  
 So clear, as in no face with more delight.  
 But oh! as to embrace me she inclined,  
 I waked, she fled, and day brought back my night.

*Various readings of the SONNETS, from Milton's MS.*

IX.

7. And at thy *blooming vertus* fret their spleen.  
 13. *Opens the dore* of blisse that hour of night.

XI.

1. *I writt* a book of late called Tetrachordon,  
 And *weav'd* it close, both matter, form, and style;  
*It went off well* about the town awhile,  
 Numbering good *wits*, but now is seldom por'd on.  
 10. Those *barbarous (rough-hewn)* names.

XII.

4. Of owls and *buzzards*.  
 10. And *hate* the truth, whereby they should be free.

XIII.

3. Meekly thou didst resign this earthly *clod*  
 Of *flesh and sin* which man from heaven doth sever.  
 6. *Strait follow'd thee the path that saints have trod,*  
*Still as they journey'd from this dark abode*  
 Up to the realm of peace and joy for ever  
 Faith *shew'd the way*, and she who saw them best  
 Thy handmaids, etc.  
 12. And *spoke* the truth.

XVI.

3. Words with just *notes*, which till us'd [*when most were wont*] to scan  
 With Midas' ears, *misjoining* short and long.  
 6. And gives thee praise above the pipe of Pan,

were washed, or wore white at their purification after childbed: see *Lev. xii*.  
 Perhaps however Milton does not make the latter assertion.

12. *in no face*, i.e. in no other face.



To after-age thou shalt be writ a man,  
 Thou didst reform thy art the chief among.  
 Thou honourst vers.

12. Fame by the *Tuscan's* leav shall set thee higher  
 Than old *Casell* whom *Dante* woo'd to sing.

## XVII.

2. the *vacant* where Plurality.  
 5. To force the consciences, etc.  
 12. By *haire-brain'd* Edwards.  
 17. *Crop ye as close as marginal P—'s ears.*

Sonnets xviii., xix., xx., xxiii. were not printed by Milton himself, for obvious reasons. They first appeared in 1694, at the end of Phillips's *Life of Milton*, whose text was followed till Newton gave the present one from the Cambridge MS. The variations are as follows.\*

## XVIII.

2. *And fills* each mouth, etc.  
 5. Thy firm unshaken *valour* ever brings  
     Victory home, *while* new rebellions raise.  
 8. Her broken league to imp *her* serpent-wings.  
 10. For what can war but *acts of* war still breed  
     Till *injured truth* from violence be freed,  
     And publick faith *be rescued from the* brand.

## XIX.

1. that through a *crowd*  
     Not of war only but *distractions* rude.  
 5, 6. *And fought God's battles* and his works pursued.  
 7. While *Darwent* stream, etc.  
 9. *And twenty battles more* (first reading of MS.).  
 11. No less *than those of* war.

## XX.

1. Vane, young in years, but in sage *councils* old.  
 7. Then to advise how war may *be* best upheld,  
     *Mann'd* by her two main nerves, etc.  
 10. This line wanting.  
 11. What *serves* each thou hast learn'd, etc.  
 13. Therefore on thy *right* hand Religion leans,  
     And reckons thee *in chief* her eldest son.

## XXIII.

3. Bereft of *sight* their seeing have forgot

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\* Warton, who is as usual followed by Todd, in his notes on the first of these four Sonnets, says that "it, the two following, and the *two* to Cyriac Skinner, were not inserted in the edition of 1673." Now one of those to Skinner is in that edition. In our *Life of Milton* (p. 313) we were here, as elsewhere, led into misstatement by the authority of these critics.

Nor to their idle orbs doth *day* appear,  
Or sun or moon, etc.

7. bate *one* jot.

12. *Whereof* all Europe rings from side to side.

This thought might lead me through *this* world's vain mask  
Content though blind, had I no *other* guide.

In v. 12 the MS. has *talks* for *rings*.

## TRANSLATIONS.

## 1. IN 'OF REFORMATION IN ENGLAND,' etc.

Al<sup>h</sup>, Constantine, of how much ill was cause,  
Not thy conversion, but those rich domains  
That the first wealthy Pope received of thee!

## 2. IN THE SAME.

Founded in chaste and humble poverty,  
'Gainst them that raised thee dost thou lift thy horn,  
Impudent whore, where hast thou placed thy hope?  
In thy adulterers, or thy ill-got wealth?  
Another Constantine comes not in haste.

## 3. IN THE SAME.

Then passed he to a flowery mountain green,  
Which once smelt sweet, now stinks as odiously.

1. "Ahi, Costantin, di quanto mal fu madre  
Non la tua conversion, ma quella dote  
Che da te prese il primo ricco padre!" *Dante, Inf. xix. 115.*
2. "Fondata in casta ed umil povertate,  
Contra tuoi fondatori alzi le corna,  
Putta sfacciate; e dov' hai posto spene?  
Negli adulteri tuoi? nelle mal nate  
Ricchezze tante? Or Costantin non torna;  
Ma tolga il mondo tristo, che 'l sostiene." *Petrarca, Son. 107.*
3. "Di varii fiori ad un gran monte passa,  
Ch' ebbe già buono odore, or putia forte.

This was the gift, if you the truth will have,  
That Constantine to good Sylvester gave.

4. IN 'APOLOGY FOR SMECTYMNUS.'

Laughing to teach the truth  
What hinders? As some teachers give to boys  
Junkets and knacks, that they may learn apace.

5. IN THE SAME.

Joking decides great things,  
Stronger and better oft than earnest can.

6. IN THE SAME.

'Tis you that say it, not I. You do the deeds,  
And your ungodly deeds find me the words.

7. IN 'TETRACHORDON.'

Whom do we count a good man?—Whom but he  
Who keeps the laws and statutes of the senate,  
Who judges in great suits and controversies,

Questo era il dono—se però dir lece—  
Che Costantino al buon Silvestro fece."

*Ariosto, Orh. Fur. xxxiv. 80.*

4. "Quamquam ridentem dicere verum  
Quid vetat? ut pueris olim dant crustula blandi  
Doctores, elementa velint ut discere prima." *Hor. Sat. i. 1, 24.*
5. "Ridiculum acri  
Fortius et melius magnas plerumque secat res."  
*Hor. Sat. i. 10, 14.*
6. *Σὺ τοι λέγεις νιν, οὐκ ἐγώ. Σὺ γὰρ ποιεῖς  
Τούτῳ γὰρ τὰ δ' ἔργα τοὺς λόγους ἐμπλέκεται.*  
*Soph. Elec. v. 624.*
7. "Vir bonus est quis?—  
Qui consulta patrum, qui leges juraque servat,  
Quo multæ magnæque secantur judicio lites,

Whose witness and opinion wins the cause ?  
But his own house, and the whole neighbourhood,  
Sees his foul inside through his whited skin.

---

## 8. IN 'AREOPAGITICA.'

This is true liberty, when freeborn men  
Having to advise the public may speak free ;  
Which he who can, and will, deserves high praise :  
Who neither can nor will, may hold his peace.  
What can be juster in a state than this ?

---

## 9. IN 'TENURE OF KINGS.'

There can be slain  
No sacrifice to God more acceptable,  
Than an unjust and wicked king.

---

## 10. IN 'HISTORY OF ENGLAND.'

Brutus *thus addresses* Diana *in the country of* Leogecia.

Goddess of shades, and huntress, who at will  
Walkest on the rolling spheres, and through the deep,

Quo res sponsore, et quo causæ teste, tenentur.—

Sed videt hunc omnis domus et vicinis tota

Introrsus turpem, speciosum pelle decora." *Hor. Ep. i. 16, 40.*

8. Τοῦλευθερον δ' ἐκείνο· τίς θέλει πόλει  
Χρηστόν τι βούλευμ' ἐς μέσον φέρειν ἔχων ;  
Καὶ ταῦθ' ὁ χρήζων λαμπρὸς ἔσθ', ὁ μὴ θέλων  
Ζιγῆ. Τί τοῦτων ἔστ' ἰσχυτερον πόλει ; *Eur. Sup. v. 438.*

9. "Victima haud ulla amplior  
Potest, magisque opima mactari Jovi,  
Quam rex iniquus." *Sen. Her. Fur. v. 922.*

10. "Diva potens nemorum, terror silvestribus apris,  
Cui licet amfractus ire per ætherios,  
Infernasque domos, terrestria jura resolve,  
Et dic quas terras nos habitare velis.  
Dic certam sedem, qua te venerabor in ævum,  
Qua sibi virginis templa dicabo choris."

*Geoffrey of Monmouth, lib. i. fol. vi.*

On thy third reign, the earth, look now, and tell  
 What land, what seat of rest, thou biddest me seek,  
 What certain seat, where I may worship thee  
 For aye, with temples vowed, and virgin-quires.

11. *To whom, sleeping before the altar, Diana answers in a vision the same night.*

Brutus, far to the west, in the ocean wide,  
 Beyond the realm of Gaul, a land there lies,  
 Sea-girt it lies, where giants dwelt of old,  
 Now void it fits thy people. Thither bend  
 Thy course, there shalt thou find a lasting seat;  
 There to thy sons another Troy shall rise,  
 And kings be born of thee, whose dreaded might  
 Shall awe the world, and conquer nations bold.

#### 12. THE FIFTH ODE OF HORACE, LIB. I.

"*Quis multa gracilis te puer in rosa,*" rendered almost word for word without rime, according to the Latin measure, as near as the language will permit.—*M.*

WHAT slender youth, bedewed with liquid odours,  
 Courts thee on roses in some pleasant cave,  
 Pyrrha? for whom bindest thou  
 In wreaths thy golden hair,

11. "Brute, sub occasum solis, trans Gallica regna,  
 Insula in Oceano est undique clausa mari;  
 Insula in Oceano est, habitata gigantibus olim,  
 Nunc deserta quidem, gentibus apta tuis.  
 Hanc pete; namque tibi sedes erit illa perennis;  
 Hæc fiet natis altera Troja tuis;  
 Hic de prole tua reges nascentur, et ipsis  
 Totius terræ subditus orbis erit." *Id. ib.*

12. "*Horatius ex Pyrrhæ illecebris tanquam e naufragio enataverat, cujus amore irretitos affirmat esse miseros.*"—*M.*

"Quis multa gracilis te puer in rosa  
 Perfusus liquidis urguet odoribus  
 Grato, Pyrrha, sub antro?  
 Cui flavam religas comam

Plain in thy neatness ? Oh how oft shall he  
 On faith and changed gods complain, and seas  
     Rough with black winds and storms  
     Unwonted shall admire !  
 Who now enjoys thee credulous, all gold,  
 Who always vacant, always amiable,  
     Hopes thee, of flattering gales  
     Unmindful. Hapless they  
 To whom thou untried seemest fair ! Me, in my vowed  
 Picture, the sacred wall declares to have hung  
     My dank and dropping weeds  
     To the stern god of sea.

## PSALMS.

## PSALM I.

*Done into verse, 1653.—M.*

BLEST is the man who hath not walked astray  
 In counsel of the wicked, and in the way  
 Of sinners hath not stood, and in the seat  
 Of scorners hath not sat ; but in the great  
 Jehovah's law is ever his delight,  
 And in his law he studies day and night.  
 He shall be as a tree which planted grows  
 By watery streams, and in his season knows

Simplex munditiis ? Heu, quoties fidem  
 Mutatosque Deos flebit, et aspera  
     Nigris æquora ventis  
     Emirabitur insolens !  
 Qui nunc te fruitur credulus aurea ;  
 Qui semper vacuum, semper amabilem  
     Sperat, nescius auræ  
     Fallacis. Miseri quibus  
 Intentata nites ! Me tabula sacer  
 Votiva paries indicat uvida  
     Suspendisse potenti  
     Vestimenta maris Deo."

To yield his fruit, and his leaf shall not fall,  
 And what he takes in hand shall prosper all.  
 Not so the wicked, but as chaff which fanned  
 The wind drives, so the wicked shall not stand  
 In judgement, or abide their trial then,  
 Nor sinners in the assembly of just men.  
 For the Lord knows the upright way of the just,  
 And the way of bad men to ruin must.

---

## PSALM II.

*Done* AUGUST 8, 1653. *Terzetto.*—*M.*

WHY do the Gentiles tumult, and the nations  
 Muse a vain thing, the kings of the earth upstand  
 With power, and princes, in their congregations,  
 Lay deep their plots together through each land  
 Against the Lord and his Messiah dear?  
 'Let us break off,' say they, 'by strength of hand  
 Their bonds, and cast from us, no more to wear,  
 Their twisted cords.' He who in Heaven doth dwell  
 Shall laugh, the Lord shall scoff them, then severe  
 Speak to them in his wrath, and in his fell  
 And fierce ire trouble them. 'But I,' saith he,  
 'Anointed have my King—though ye rebel—  
 On Sion my holy hill.' A firm decree  
 I will declare; the Lord to me hath said:  
 'Thou art my son, I have begotten thee  
 This day; ask of me, and the grant is made;  
 As thy possession I on thee bestow  
 The Heathen, and, as thy conquest to be swayed,  
 Earth's utmost bounds: them shalt thou bring full low,  
 With iron sceptre bruised, and them disperse,  
 Like to a potter's vessel shivered so.'  
 And now be wise at length, ye kings averse,  
 Be taught, ye judges of the earth; with fear  
 Jehovah serve, and let your joy converse

With trembling ; kiss the Son lest he appear  
 In anger, and ye perish in the way,  
 If once his wrath take fire, like fuel sere.  
 Happy all those who have in him their stay.

---

## PSALM III.

AUGUST 9, 1853.

*When he fled from Absalom.—M.*

LORD, how many are my foes!  
 How many those  
 That in arms against me rise !  
 Many are they  
 That of my life distrustfully thus say,  
 ‘ No help for him in God there lies.’  
 But thou, Lord, art my shield, my glory,  
 Thee, through my story,  
 The exalter of my head I count ;  
 Aloud I cried  
 Unto Jehovah, he full soon replied  
 And heard me from his holy mount.  
 I lay and slept, I waked again ;  
 For my sustain  
 Was the Lord. Of many millions  
 The populous rout  
 I fear not, though, encamping round about,  
 They pitch against me their pavilions.  
 Rise, Lord, save me, my God ! for thou  
 Hast smote ere now  
 On the cheek-bone all my foes,  
 Of men abhorred  
 Hast broke the teeth. This help was from the Lord ;  
 Thy blessing on thy people flows.

---



## PSALM IV.

AUGUST 10, 1653.—*M.*

ANSWER me when I call,  
God of my righteousness ;  
In straits and in distress  
Thou didst me disenthral  
And set at large ; now spare,  
Now pity me, and hear my earnest prayer !

Great ones, how long will ye  
My glory have in scorn,  
How long be thus forborne  
Still to love vanity ?  
To love, to seek, to prize  
Things false and vain, and nothing else but lies ?

Yet know the Lord hath chose,  
Chose to himself apart,  
The good and meek of heart ;  
For whom to choose he knows.  
Jehovah from on high  
Will hear my voice what time to him I cry.

Be awed, and do not sin,  
Speak to your hearts alone,  
Upon your beds, each one,  
And be at peace within.  
Offer the offerings just  
Of righteousness, and in Jehovah trust.

Many there be that say,  
' Who yet will shew us good ?'  
Talking like this world's brood ;  
But, Lord, thus let me pray,  
On us lift up the light,  
Lift up the favour of thy countenance bright.

Into my heart more joy  
 And gladness thou hast put,  
 Than when a year of glut  
 Their stores doth over-cloy,  
 And from their plenteous grounds  
 With vast increase their corn and wine abounds.

In peace at once will I  
 Both lay me down and sleep,  
 For thou alone dost keep  
 Me safe where'er I lie ;  
 As in a rocky cell,  
 Thou, Lord, alone in safety makest me dwell.

---

PSALM V.

AUGUST 12, 1653.—M.

JEHOVAH, to my words give ear,  
 My meditation weigh,  
 The voice of my complaining hear,  
 My King and God, for unto thee I pray.  
 Jehovah, thou my early voice  
 Shalt in the morning hear,  
 In the morning I to thee with choice  
 Will rank my prayers, and watch till thou appear.  
 For thou art not a God that takes  
 In wickedness delight,  
 Evil with thee no biding makes,  
 Fools or madmen stand not within thy sight.  
 All workers of iniquity  
 Thou hatest ; and them unblest  
 Thou wilt destroy that speak a lie ;  
 The bloody and guileful man God doth detest.  
 But I will in thy mercies dear,  
 Thy numerous mercies, go  
 Into thy house ; I in thy fear  
 Will toward thy holy temple worship low.

Lord, lead me in thy righteousness,  
 Lead me because of those  
 That do observe if I transgress :  
 Set thy ways right before, where my step goes.  
 For in his faltering mouth unstable  
 No word is firm or sooth ;  
 Their inside, troubles miserable ;  
 An open grave their throat, their tongue they smooth.  
 God, find them guilty, let them fall  
 By their own counsels quelled ;  
 Push them in their rebellions all  
 Still on ; for against thee they have rebelled.  
 Then all who trust in thee shall bring  
 Their joy, while thou from blame  
 Defendest them, they shall ever sing  
 And shall triumph in thee, who love thy name.  
 For thou, Jehovah, wilt be found  
 To bless the just man still ;  
 As with a shield thou wilt surround  
 Him with thy lasting favour and goodwill.

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## PSALM VI.

AUGUST 18, 1858.—M.

LORD, in thine anger do not reprehend me,  
 Nor in thy hot displeasure me correct ;  
 Pity me, Lord, for I am much deject,  
 And very weak and faint ; heal and amend me :  
 For all my bones, that even with anguish ache,  
 Are troubled, yea my soul is troubled sore,  
 And thou, O Lord, how long ? Turn, Lord, restore  
 My soul, oh save me, for thy goodness' sake !  
 For in death no remembrance is of thee ;  
 Who in the grave can celebrate thy praise ?  
 Wearied I am with sighing out my days,  
 Nightly my couch I make a kind of sea ;  
 My bed I water with my tears ; mine eye

Through grief consumes, is waxen old and dark  
In the midst of all mine enemies that mark.  
Depart all ye that work iniquity,  
Depart from me ; for the voice of my weeping  
The Lord hath heard, the Lord hath heard my prayer.  
My supplication, with acceptance fair,  
The Lord will own, and have me in his keeping.  
Mine enemies shall all be blank and dashed  
With much confusion ; then grown red with shame,  
They shall return in haste the way they came,  
And in a moment shall be quite abashed.

---

## PSALM VII.

AUGUST 14, 1653.

*Upon the words of Chush the Benjamite against him.—M.*

LORD, my God, to thee I fly ;  
Save me and secure me under  
Thy protection while I cry ;  
Lest as a lion—and no wonder—  
He haste to tear my soul asunder,  
Tearing and no rescue nigh.

Lord, my God, if I have thought  
Or done this, if wickedness  
Be in my hands, if I have wrought  
Ill to him that meant me peace,  
Or to him have rendered less,  
And not freed my foe for nought ;

Let the enemy pursue my soul,  
And overtake it ; let him tread  
My life down to the earth, and roll  
In the dust my glory dead,  
In the dust, and there outspread  
Lodge it with dishonour foul.

Rise, Jehovah, in thine ire,  
Rouse thyself amidst the rage  
Of my foes that urge like fire ;  
And wake for me, their fury assuage,  
Judgement here thou didst engage  
And command which I desire.

So the assemblies of each nation  
Will surround thee, seeking right ;  
Thence to thy glorious habitation  
Return on high, and in their sight.  
Jehovah judgeth most upright  
All people from the world's foundation.

Judge me, Lord, be judge in this  
According to my righteousness,  
And the innocence which is  
Upon me : cause at length to cease  
Of evil men the wickedness  
And their power that do amiss.

But the just establish fast,  
Since thou art the just God that tries  
Hearts and reins. On God is cast  
My defence, and in him lies,  
In him who, both just and wise,  
Saves the upright of heart at last.

God is a just judge and severe,  
And God is every day offended ;  
If the unjust will not forbear,  
His sword he whets, his bow hath bended  
Already, and for him intended  
The tools of death, that waits him near.

His arrows purposely made he  
For them that persecute. Behold  
He travails big with vanity,

Trouble he hath conceived of old  
As in a womb, and from that mould  
Hath at length brought forth a lie.

He digged a pit, and delved it deep,  
And fell into the pit he made;  
His mischief that due course doth keep,  
Turns on his head, and his ill trade  
Of violence will undelayed  
Fall on his crown with ruin steep.

Then will I Jehovah's praise  
According to his justice raise,  
And sing the Name and Deity  
Of Jehovah the most high.

---

## PSALM VIII.

AUGUST 14, 1653.

O JEHOVAH our Lord, how wondrous great  
And glorious is thy name through all the earth !  
So as above the heavens thy praise to set,  
Out of the tender mouths of latest birth,

Out of the mouths of babes and sucklings thou  
Hast founded strength because of all thy foes,  
To stint the enemy, and slack the avenger's brow,  
That bends his rage thy providence to oppose.

When I behold thy heavens, thy fingers' art,  
The moon and stars which thou so bright hast set  
In the pure firmament, then saith my heart,  
Oh ! what is man that thou rememberest yet,

And thinkest upon him ; or of man begot,  
That him thou visitest, and of him art found ?

Scarce to be less than gods thou madest his lot,  
With honour and with state thou hast him crowned.

O'er the works of thy hand thou madest him lord,  
Thou hast put all under his lordly feet,  
All flocks, and herds, by thy commanding word,  
All beasts that in the field or forest meet,

Fowl of the heavens, and fish that through the wet  
Sea-paths in shoals do slide, and know no dearth.  
O Jehovah our Lord, how wondrous great  
And glorious is thy name through all the earth !

APRIL, 1648.—J. M.

*Nine of the Psalms done into metre, wherein all, but what is in a different character, are the very words of the text, translated from the original.*

PSALM LXXX.

- 1 THOU Shepherd that dost Israel keep,  
Give ear *in time of need*,  
Who ledest like a flock of sheep  
*Thy loved Joseph's seed*,  
That sittest between the Cherubs *bright*,  
*Between their wings outspread*,  
Shine forth, *and from thy cloud give light*,  
*And on our foes thy dread.*
- 2 In Ephraim's view and Benjamin's,  
And in Manasses' sight,  
"Awake thy strength, come, and *be seen*      *a Gazer.*  
To save us *by thy might.*
- 3 Turn us again, *thy grace divine*  
To us, O God, *vouchsafe ;*  
Cause thou thy face on us to shine,  
And then we shall be safe.
- 4 Lord God of Hosts, how long wilt thou,  
How long wilt thou declare

- Thy <sup>b</sup>smoking wrath, *and angry brow* <sup>b</sup> Gnashanta.  
 . Against thy people's prayer?
- 5 Thou feedest them with the bread of tears,  
 Their bread with tears they eat,  
 And makest them <sup>c</sup>largely drink the tears <sup>c</sup> Shalish.  
*Wherewith their cheeks are wet.*
- 6 A strife thou makest us *and a prey*  
 To every neighbour foe ;  
 Among themselves they <sup>d</sup>laugh, they <sup>d</sup>play, <sup>d</sup> Jilgnagn.  
 And <sup>d</sup>flouts at us they throw.
- 7 Return us, *and thy grace divine,*  
 O God of Hosts, *vouchsafe,*  
 Cause thou thy face on us to shine,  
 And then we shall be safe.
- 8 A vine from Egypt thou hast brought,  
*Thy free love made it thine,*  
 And drovest out nations, *proud and haut,*  
 To plant this *lovely* vine.
- 9 Thou didst prepare for it a place,  
 And root it deep and fast,  
 That it *began to grow apace,*  
*And filled the land at last.*
- 10 With her *green* shade that covered *all*  
 The hills were *overspread,*  
 Her boughs as *high as* cedars tall  
*Advanced their lofty head.*
- 11 Her branches *on the western side*  
 Down to the sea she sent,  
 And *upward* to that river *wide*  
 Her other branches *went.*
- 12 Why hast thou laid her hedges low,  
 And broken down her fence,  
 That all may pluck her, as they go,  
*With rudest violence ?*
- 13 The *tusked* boar out of the wood  
 Upturns it by the roots ;  
 Wild beasts there browse, and make their food  
*Her grapes and tender shoots.*



- 14 Return now, God of Hosts, look down,  
From Heaven, thy seat divine;  
Behold *us, but without a frown,*  
And visit this *thy* vine.
- 15 Visit this vine, which thy right hand  
Hath set, and planted *long,*  
And the young branch, that for thyself  
Thou hast made firm and strong.
- 16 But now it is consumed with fire,  
And cut *with axes* down;  
They perish at thy dreadful ire,  
At thy rebuke and frown.
- 17 Upon the man of thy right hand  
Let thy *good* hand be *laid,*  
Upon the son of man, whom thou  
Strong for thyself hast made.
- 18 So shall we not go back from thee  
*To ways of sin and shame;*  
Quicken us thou, then *gladly* we  
Shall call upon thy Name. .
- 19 Return us, *and thy grace divine,*  
Lord God of Hosts, *vouchsafe;*  
Cause thou thy face on us to shine,  
And then we shall be safe.
- 

## PSALM LXXXI.

- 1 To God our strength sing loud, *and clear,*  
Sing loud to God *our King,*  
To Jacob's God, *that all may hear,*  
Loud acclamations ring.
- 2 Prepare a hymn, prepare a song,  
The timbrel hither bring,  
The *cheerful* psaltry bring along,  
And harp *with* pleasant *string.*
- 3 Blow, *as is wont,* in the new moon  
With trumpets' *lofty sound,*

- The appointed time, the day whereon  
Our solemn feast *comes round*.
- 4 This was a statute *given of old*  
For Israel *to observe*,  
A law of Jacob's God, *to hold*,  
*From whence they might not swerve*.
- 5 This he a testimony ordained  
In Joseph, *not to change*,  
When as he passed through Egypt-land;  
The tongue I heard was strange.
- 6 From burden *and from slavish toil*  
I set his shoulder free;  
His hands from pots, *and miry soil*,  
Delivered were *by me*.
- 7 When trouble did thee sore assail,  
*On me then* didst thou call,  
And I to free thee *did not fail*,  
*And led thee out of thrall*.  
I answered thee *\*in* thunder deep  
With clouds encompassed round;  
I tried thee at the water steep  
Of Meribah *renowned*.
- 8 Hear, O my people, *hearken well*,  
I testify to thee,  
*Thou ancient stock of Israel*,  
If thou wilt list to me,
- 9 Throughout the land of thy abode  
No alien God shall be,  
Nor shalt thou to a foreign god  
In honour bend thy knee.
- 10 I am the Lord, thy God, which brought  
Thee out of Egypt-land;  
Ask large enough, and I, *besought*,  
Will grant thy full demand.
- 11 And yet my people would not *hear*,  
*Nor* hearken to my voice;  
And Israel, *whom I loved so dear*,  
Misliked me for his choice.

\* Be Sether cognom.

- 12 Then did I leave them to their will,  
And to their wandering mind;  
Their own conceits they followed still,  
Their own devices blind.
- 13 Oh that my people would *be wise*,  
*To serve me all their days!*  
And oh that Israel would *advise*  
*To walk my righteous ways!*
- 14 Then would I soon bring down their foes,  
*That now so proudly rise*,  
And turn my hand against *all those*  
*That are their enemies.*
- 15 Who hate the Lord should *then be fain*  
*To bow to him and bend;*  
But *they, his people, should remain*,  
Their time should have no end.
- 16 And he would feed them *from the shock*  
With flour of finest wheat,  
And satisfy them from the rock  
With honey *for their meat.*
- 

## PSALM LXXXII.

- 1 God in the <sup>a</sup>great <sup>a</sup>assembly stands      <sup>a</sup> *Bagnadath-el.*  
*Of kings and lordly states,*  
Among the <sup>b</sup>gods on both his hands      <sup>b</sup> *Bakeroo.*  
He judges and debates.
- 2 How long will ye <sup>c</sup>pervert the right      <sup>c</sup> *Tiahphetu gnacoi.*  
With judgement false and wrong,  
Favouring the wicked *by your might*,  
*Who thence grow bold and strong?*
- 3 <sup>d</sup>Regard the <sup>d</sup>weak and fatherless,      <sup>d</sup> *Shiphthu-dai.*  
<sup>e</sup>Despatch the <sup>e</sup>poor man's cause,      <sup>e</sup> *Hatsidiku.*  
And <sup>e</sup>raise the man in deep distress  
By <sup>e</sup>just and equal laws.

- 4 Defend the poor and desolate,  
 And rescue from the hands  
 Of wicked men the low estate  
 Of him *that help demands*.
- 5 They know not, nor will understand,  
 In darkness they walk on ;  
 The earth's foundations all are 'moved, † *Timmoteu.*  
 And 'out of order gone.
- 6 I said that ye were gods, yea all  
 The sons of God most high ;
- 7 But ye shall die like men, and fall  
 As other princes *die*.
- 8 Rise, God, 'judge thou the earth *in might*, ‡ *Shiphto.*  
 This *wicked* earth 'redress,  
 For thou art he who shalt by right  
 The nations all possess.
- 

## PSALM LXXXIII.

- 1 Be not thou silent *now at length*,  
 O God, hold not thy peace,  
 Sit thou not still, O God *of strength*,  
*We cry, and do not cease*.
- 2 For, lo ! thy *furious* foes *now* 'swell, \* *Jehemajun.*  
 And 'storm outrageously,  
 And they that hate thee, *proud and fell*,  
 Exalt their heads full high.
- 3 Against thy people they 'contrive † *Jagmarinu.*  
 'Their plots and counsels deep, ‡ *Sod.*  
 'Them to ensnare they chiefly strive, § *Jithjagnatsu gmal.*  
 'Whom thou dost hide and keep. • *Teephameca.*
- 4 'Come let us cut them off, say they,  
 Till they no nation be,  
 That Israel's name for ever may  
 Be lost in memory.'

- 5 For they <sup>t</sup>consult with all their might,  
 And all as one in mind  
 Themselves against thee they unite,  
 And in firm union bind.
- 6 The tents of Edom, and the brood  
 Of *scornful* Ishmaël,  
 Moab, with them of Hagar's blood,  
*That in the desert dwell,*
- 7 Gebal and Ammon *there conspire,*  
 And *hateful* Amalec,  
 The Philistines, and they of Tyre,  
*Whose bounds the sea doth check.*
- 8 With them *great* Ashur also bands  
*And doth confirm the knot :*  
*All these have lent their armed hands*  
 To aid the sons of Lot.
- 9 Do to them as to Midian *bold,*  
*That wasted all the coast,*  
 To Sisera, and as *is told*  
*Thou didst to Jabin's host,*  
*When at the brook of Kishon old*  
*They were repulsed and slain,*
- 10 At Endor quite cut off, and rolled  
 As dung upon the plain.
- 11 As Zeb and Oreb evil sped,  
 So let their princes speed ;  
 As Zeba and Zalmunna *bled,*  
 So let their princes *bleed.*
- 12 *For they amidst their pride* have said,  
 By right now shall we seize  
 God's houses, and *will now invade*  
<sup>s</sup>Their stately palaces. <sup>g</sup> *Nooth Elolim* bears both.
- 13 My God, oh make them as a wheel,  
*No quiet let them find ;*  
 Giddy and *restless* let them reel  
 Like stubble from the wind !
- 14 As *when an aged wood* takes fire  
*Which on a sudden strays,*

- The *greedy* flame runs higher and higher  
 Till all the mountains blaze ;
- 15 So with thy whirlwind them pursue,  
 And with thy tempest chase ;
- 16 <sup>b</sup>And till they <sup>b</sup>yield thee honour due, <sup>b</sup> *They seek thy*  
 Lord, fill with shame their face. *Name, Heb.*
- 17 Ashamed, and troubled let them be,  
 Troubled and shamed for ever,  
 Ever confounded, and so die  
 With shame, *and scape it never.*
- 18 Then shall they know that thou, whose name  
 Jehovah is alone,  
 Art the most high, *and thou the same*  
 O'er all the earth *art one.*
- 

## PSALM LXXXIV.

- 1 How lovely are thy dwellings fair !  
 O Lord of Hosts, how dear  
 The *pleasant* tabernacles are,  
*Where thou dost dwell so near !*
- 2 My soul doth long and almost die  
 Thy courts, O Lord, to see,  
 My heart and flesh aloud do cry,  
 O living God, for thee.
- 3 There even the sparrow *freed from wrong*  
 Hath found a house of *rest*,  
 The swallow there, to lay her young  
 Hath built her *brooding* nest,  
 Even by thy altars, Lord of Hosts,  
*They find their safe abode ;*  
*And home they fly from round the coasts*  
*Toward thee, my King, my God.*
- 4 Happy who in thy house reside,  
 Where thee they ever praise,

- 5 Happy, whose strength in thee doth bide,  
And in their hearts thy ways.
- 6 They pass through Baca's *thirsty* vale,  
*That dry and barren ground,*  
As through a fruitful watery dale  
Where springs and showers abound.
- 7 They journey on from strength to strength  
*With joy and gladsome cheer,*  
*Till all before our God at length*  
In Sion do appear.
- 8 Lord God of Hosts, hear *now* my prayer,  
O Jacob's God give ear ;
- 9 Thou God, our shield, look on the face  
Of thy anointed *dear*.
- 10 For one day in thy courts *to be*  
Is better, *and more blest,*  
*Than in the joys of vanity*  
A thousand days *at best*.  
I in the temple of my God  
Had rather keep a door,  
Than dwell in tents, *and rich abode,*  
With sin *for evermore*.
- 11 For God, the Lord, both sun and shield,  
Gives grace and glory *bright* ;  
No good from them shall be withheld  
Whose ways are just and right.
- 12 Lord God of Hosts *that reignest on high,*  
That man is *truly* blest,  
Who *only* on thee doth rely,  
And in thee only rest.
- 

## PSALM LXXXV.

- 1 THY land to favour graciously  
Thou hast not, Lord, been slack ;  
Thou hast from *hard* captivity  
Returned Jacob back.

- 2 The iniquity thou didst forgive  
*That wrought thy people woe,*  
 And all their sin, *that did thee grieve,*  
*Hast hid where none shall know.*
- 3 Thine anger all thou hadst removed,  
 And *calmly* didst return  
 From thy <sup>a</sup>fierce wrath, which we had proved  
 Far worse than fire to burn. <sup>a</sup> Heb. *The burning*  
*heat of thy wrath.*
- 4 God of our saving health and peace,  
 Turn us, and us restore,  
 Thine indignation cause to cease  
 Toward us, *and chide no more.*
- 5 Wilt thou be angry without end—  
 For ever angry thus ?  
 Wilt thou thy frowning ire extend  
 From age to age on us ?
- 6 Wilt thou not <sup>b</sup>turn, *and hear our voice,* <sup>b</sup> Heb. *Turn to*  
 And us again <sup>b</sup>revive, *quicken us.*  
 That so thy people may rejoice  
 By thee preserved alive ?
- 7 Cause us to see thy goodness, Lord,  
 To us thy mercy shew,  
 Thy saving health to us afford,  
*And life in us renew.*
- 8 *And now* what God the Lord will speak,  
 I will *go straight* and hear,  
 For to his people he speaks peace,  
 And to his saints *full dear* ;  
 To his dear saints he will speak peace,  
 But let them never more  
 Return to folly, *but surcease*  
*To trespass as before.*
- 9 Surely to such as do him fear  
 Salvation is at hand,  
 And glory shall *ere long appear*  
*To dwell within our land.*
- 10 Mercy and Truth *that long were missed*  
*Now joyfully are met ;*



*Sweet Peace and Righteousness have kissed,  
And hand in hand are set.*

- 11 Truth from the earth, *like to a flower*,  
Shall bud and blossom *then* ;  
And Justice from her heavenly bower  
Look down *on mortal men*.
- 12 The Lord will also then bestow  
Whatever thing is good ;  
Our land shall forth in plenty throw  
Her fruits *to be our food*.
- 13 Before him Righteousness shall go,  
*His royal harbinger* ;  
Then <sup>c</sup>will he come, and not be slow,  
His footsteps cannot err.

<sup>c</sup> Heb. *He will set his  
steps to the way.*

---

PSALM LXXXVI.

- 1 THY *gracious* ear, O Lord, incline,  
O hear me, *I thee pray* ;  
For I am poor, and almost pine  
With need, *and sad decay*.
- 2 Preserve my soul, for <sup>a</sup>I have trod <sup>a</sup> Heb. *I am good, loving,  
a doer of good and holy  
things.*  
Thy ways, and love the just ;  
Save thou thy servant, O my God,  
Who *still* in thee doth trust.
- 3 Pity me, Lord, for daily thee  
I call ; 4. Oh, make rejoice  
Thy servant's soul ! for, Lord, to thee  
I lift my soul *and voice*.
- 5 For thou art good, thou, Lord, art prone  
To pardon, thou to all  
Art full of mercy, thou *alone*  
To them that on thee call.
- 6 Unto my supplication, Lord,  
Give ear, and to the cry  
Of my *incessant* prayers afford  
Thy hearing graciously.

- 7 I in the day of my distress  
Will call on thee *for aid* ;  
For thou wilt *grant* me *free access*,  
*And answer what I prayed*.
- 8 Like thee among the gods is none,  
O Lord, nor any works  
*Of all that other gods have done*  
Like to thy *glorious* works.
- 9 The nations all whom thou hast made  
Shall come, *and all shall frame*  
To bow them low before thee, Lord,  
And glorify thy name.
- 10 For great thou art, and wonders great  
By thy strong hand are done,  
Thou *in thy everlasting seat*  
Remainest God alone.
- 11 Teach me, O Lord, thy way *most right*,  
I in thy truth will bide ;  
To fear thy name my heart unite,  
*So shall it never slide*.
- 12 Thee will I praise, O Lord my God,  
*Thee honour and adore*  
With my whole heart, and blaze abroad  
Thy name for evermore.
- 13 For great thy mercy is toward me,  
And thou hast freed my soul,  
Even from the lowest hell set free,  
*From deepest darkness foul*.
- 14 O God, the proud against me rise,  
And violent men are met  
To seek my life, and in their eyes  
No fear of thee have set.
- 15 But thou, Lord, art the God most mild,  
Readiest thy grace to shew,  
Slow to be angry, and *art styled*  
Most merciful, most true.
- 16 O turn to me *thy face at length*,  
And me have mercy on,

- Unto thy servant give thy strength,  
 And save thy handmaid's son.  
 17 Some sign of good to me afford,  
 And let my foes *then* see,  
 And be ashamed, because thou, Lord,  
 Dost help and comfort me.
- 

## PSALM LXXXVII.

- 1 Among the holy mountains *high*  
 Is his foundation fast,  
*There seated in his sanctuary,*  
*His temple there is placed.*  
 2 Sion's *fair* gates the Lord loves more  
 Than all the dwellings *fair*  
 Of Jacob's land, *though there be store,*  
*And all within his care.*  
 3 City of God, most glorious things  
 Of thee *abroad* are spoke ;  
 4 I mention Egypt, *where proud kings*  
*Did our forefathers yoke.*  
 I mention Babel to my friends,  
 Philistia *full of scorn,*  
 And Tyre with Ethiop's *utmost ends,*  
 Lo this man there was born :  
 5 But *twice that praise shall in our ear*  
*Be said of Sion last,*  
 This and this man was born in her,  
 High God shall fix her fast.  
 6 The Lord shall write it in a scroll  
 That ne'er shall be out-worn,  
 When he the nations doth enroll,  
 That this man there was born.  
 7 Both they who sing, and they who dance,  
*With sacred songs are there,*  
 In thee *fresh brooks, and soft streams glance,*  
*And all my fountains clear.*
-

## PSALM LXXXVIII.

1 LORD God, that dost me save and keep,

All day to thee I cry ;

And all night long before thee *weep*,

Before thee *prostrate lie*.

2 Into thy presence let my prayer

*With sighs devout ascend*,

And to my cries, that *ceaseless are*,

Thine ear with favour bend ;

3 For cloyed with woes and trouble store

Surcharged my soul doth lie,

My life *at death's uncheerful door*

Unto the grave draws nigh.

4 Reckoned I am with them that pass

Down to the *dismal* pit,

I am a man,<sup>a</sup> but weak alas,

And for that name unfit.

<sup>a</sup> Heb. *A man without manly strength.*

5 From life discharged and parted quite

Among the dead to *sleep*,

And like the slain *in bloody fight*

That in the grave lie *deep*.

Whom thou rememberest no more,

Dost never more regard,

Them, from thy hand delivered o'er,

*Death's hideous house hath barred.*

6 Thou in the lowest pit *profound*

Hast set me *all forlorn*,

Where thickest darkness *hovers round*,

In horrid deeps to *mourn*.

7 Thy wrath, *from which no shelter saves*,

Full sore doth press on me ;

<sup>b</sup> Thou breakest upon me all thy waves,

<sup>b</sup> And all thy waves break me.

<sup>b</sup> The Hebrew bears both.

8 Thou dost my friends from me estrange,

And makest me odious,

Me to them odious, *for they change*,

And I here pent up thus.

- 9 Through sorrow, and affliction great,  
 Mine eye grows dim and dead,  
 Lord, all the day I thee entreat,  
 My hands to thee I spread.
- 10 Wilt thou do wonders on the dead?  
 Shall the deceased arise,  
 And praise thee *from their loathsome bed,*  
*With pale and hollow eyes?*
- 11 Shall they thy loving-kindness tell  
 On whom the grave *hath hold?*  
 Or they who in perdition *dwell*  
 Thy faithfulness *unfold?*
- 12 In darkness can thy mighty *hand*  
 Or wondrous acts be known?  
 Thy justice in the *gloomy land*  
 Of *dark* oblivion?
- 13 But I to thee, O Lord, do cry,  
*Ere yet my life be spent,*  
 And *up to thee* my prayer *doth hie,*  
 Each morn, and thee prevent.
- 14 Why wilt thou, Lord, my soul forsake,  
 And hide thy face from me,
- 15 That am already bruised, and *shake*  
 With terror sent from thee?  
 Bruised, and afflicted, and *so low*  
 As ready to expire,  
 While I thy terrors undergo,  
 Astonished with thine ire.
- 16 Thy fierce wrath over me doth flow,  
 Thy threatenings cut me through:
- 17 All day they round about me go,  
 Like waves they me pursue.
- 18 Lover and friend thou hast removed,  
 And severed from me far:  
 They *fly me now* whom I have loved,  
 And as in darkness are.

\* Heb. *Pre*  
*Concussions.*

**FOURTH PERIOD.**  
**AFTER THE RESTORATION.**  
**A.D. 1660-1674.    A. ÆT. 52-66.**



**PARADISE LOST.**  
**PARADISE REGAINED.**  
**SAMSON AGONISTES.**



## COMMENDATORY VERSES.

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### IN PARADISUM AMISSAM SUMMI POETÆ JOHANNIS MILTONI.

QUI legis Amissam Paradisum, grandia magni  
 Carmina Miltoni, quid nisi cuncta legis ?  
 Res cunctas, et cunctarum primordia rerum,  
 Et fata, et fines continet iste liber.  
 Intima panduntur magni penetralia mundi ;  
 Scribitur et toto quicquid in orbe latet ;  
 Terræque, tractusque maris, cœlumque profundum  
 Sulphureumque Erebi flammivomumque specus ;  
 Quæque colunt terras, portumque et Tartara cæca,  
 Quæque colunt summi lucida regna poli ;  
 Et quodcunque ullis conclusum est finibus usquam,  
 Et sine fine Chaos, et sine fine Deus ;  
 Et sine fine magis, si quid magis est sine fine,  
 In Christo erga homines conciliatus amor.  
 Hæc qui speraret quis crederet esse futurum ?  
 Et tamen hæc hodie terra Britanna legit.  
 O quantos in bella duces ! quæ protulit arma !  
 Quæ canit, et quanta, prælia dira tuba.  
 Cœlestes acies ! atque in certamine cœlum !  
 Et quæ cœlestes pugna deceret agros !  
 Quantus in ætheriis tollit se Lucifer armis,  
 Atque ipso graditur vix Michael minor !  
 Quantis, et quam funestis concurratur iris  
 Dum ferus hic stellas protegit, ille rapit !  
 Dum vulsos montes ceu tela reciproca torquent,  
 Et non mortali desuper igne pluunt :  
 Stat dubius cui se parti concedat Olympus,  
 Et metuit pugnæ non superesse suæ.  
 At simul in cœlis Messiae insignia fulgent,  
 Et currus animæ, armaque digna Deo,



Horrendumque rotæ strident, et sæva rotarum  
 Erumpunt torvis fulgura luminibus,  
 Et flammæ vibrant, et vera tonitrua rauco  
 Admistis flammis insonuere polo,  
 Excidit attonitis mens omnis, et impetus omnis  
 Et cassis dextris irrita tela cadunt.  
 Ad pœnas fugiunt, et, ceu foret Orcus asylum,  
 Infernis certant condere se tenebris.  
 Cedite Romani scriptores, cedite Graii  
 Et quos fama recens vel celebravit anus.  
 Hæc quicumque leget tantum cecinisse putabit  
 Mæonidem ranas, Virgilium culices.

S[AMUEL] B[ARROW], M.D.

#### ON PARADISE LOST.

WHEN I beheld the poet blind, yet bold,  
 In slender book his vast design unfold,  
 Messiah crowned, God's reconciled decree,  
 Rebelling angels, the forbidden tree,  
 Heaven, Hell, Earth, Chaos, all; the argument  
 Held me awhile misdoubting his intent,  
 That he would ruin—for I saw him strong—  
 The sacred truths to fable and old song  
 —So Samson groped the temple's posts in spite—  
 The world o'erwhelming to revenge his sight.

Yet as I read, soon growing less severe,  
 I liked his project, the success did fear;  
 Through that wide field how he his way should find,  
 O'er which lame Faith leads Understanding blind;  
 Lest he perplexed the things he would explain,  
 And what was easy he should render vain.

Or, if a work so infinite he spanned,  
 Jealous I was that some less skilful hand  
 —Such as disquiet always what is well,  
 And by ill imitating would excel—  
 Might hence presume the whole creation's day  
 To change in scenes, and show it in a play.

Pardon me, mighty poet, nor despise  
 My causeless, yet not impious, surmise.

But I am now convinced, and none will dare  
Within thy labours to pretend a share.  
Thou hast not missed one thought that could be fit,  
And all that was improper dost omit :  
So that no room is here for writers left,  
But to detect their ignorance or theft.

The majesty which through thy work doth reign  
Draws the devout, deterring the profane.  
And things divine thou treatest of in such state  
As them preserves, and thee, inviolate.  
At once delight and horror on us seize,  
Thou singest with so much gravity and ease,  
And above human flight dost soar aloft  
With plume so strong, so equal, and so soft.  
The bird named from the Paradise you sing  
So never flags, but always keeps on wing.  
Where couldst thou words of such a compass find ?  
Whence furnish such a vast expanse of mind ?  
Just Heaven, thee like Tiresias to requite,  
Rewards with prophecy thy loss of sight.

Well mightest thou scorn thy readers to allure  
With tinkling rime, of thy own sense secure ;  
While the Town-Bayes writes all the while and spells,  
And like a pack-horse tires without his bells :  
Their faces like our bushy points appear,  
The poets tag them, we for fashion wear.  
I too transported by the mode offend,  
And while I meant to praise thee must commend.  
Thy verse created like thy theme sublime,  
In number, weight, and measure, needs not rime.

A[NDREW] M[ARVEL].

## THE VERSE.

The measure is English heroic verse without rime, as that of Homer in Greek, and of Virgil in Latin; rime being no necessary adjunct or true ornament of poem or good verse, in longer works especially, but the invention of a barbarous age, to set off wretched matter and lame metre; graced indeed since by the use of some famous modern poets, carried away by custom but much to their own vexation, hindrance, and constraint, to express many things otherwise, and for the most part worse, than else they would have expressed them. Not without cause therefore some both Italian and Spanish poets of prime note have rejected rime both in longer and shorter works, as have also long since our best English tragedies, as a thing of itself, to all judicious ears, trivial and of no true musical delight; which consists only in apt numbers, fit quantity of syllables, and the sense variously drawn out from one verse into another, not in the jingling sound of like endings, a fault avoided by the learned ancients, both in poetry and all good oratory. This neglect then of rime so little is to be taken for a defect, though it may seem so perhaps to vulgar readers, that it rather is to be esteemed an example set, the first in English, of ancient liberty recovered to heroic poem, from the troublesome and modern bondage of riming.—*M.*

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\*.\* In the *Life of Milton* we have treated at length of the Verse. Here we will only again remind the reader—a thing we fear not needless—that the verse of Milton and the great dramatists is *not* decasyllabic, but five-foot; that beside the two disyllabic feet it admits two trisyllabic, namely, the anapaest (— — —) and the amphibrach (— — —), which feet may occupy any place and extend to any number. Thus in Shakespeare and Fletcher there are lines of fourteen syllables, four of the feet being trisyllabic. Of these Milton never admits more than two, so that his lines never go beyond twelve syllables; like the dramatists he also uses the six-foot line. In both these points he is faithfully followed by Wordsworth, who has boldly returned to the ancient freedom of English verse; for after the time of Milton, the tame regularity of French verse became the rule, and, except the dramatic, all our blank verse, from Young and Thomson to Cowper inclusive, is strictly decasyllabic. By the way it was the same from Surrey to the great dramatists.

We have also shown in our *Life of Milton* that the verse of *L'Allegro*, etc., is iambic, without any mixture of trochaic lines. In this too we may refer to the example of Wordsworth, who alone among our poets has written real trochaic verse. Compare his poem, "Like a shipwrecked sailor tost," which is iambic, with that "To the small Celandine," for example, which is trochaic, and the difference will be apparent. When in that work (p. 260) we said that the Italians "rejected it almost totally" till after the middle of the eighteenth century, we meant in entire poems; for it occurs in the Cori of the *Dafne* of Rinuccini, in the end of the sixteenth century, and in the Arie of Zeno and Metastasio.

# PARADISE LOST.

## BOOK I.

### THE ARGUMENT.

This First Book proposes, first in brief, the whole subject, Man's disobedience, and the loss thereupon of Paradise wherein he was placed: then touches the prime cause of his fall, the Serpent, or rather Satan in the serpent; who revolting from God, and drawing to his side many legions of Angels, was by the command of God driven out of Heaven with all his crew into the great Deep. Which action passed over, the poem hastens into the midst of things, presenting Satan with his Angels now fallen into Hell, described here, not in the Centre, (for heaven and earth may be supposed as yet not made, certainly not yet accursed,) but in a place of utter darkness, fitliest called Chaos: here Satan, with his Angels lying on the burning lake, thunder-struck and astonished, after a certain space recovers, as from confusion, calls up him who next in order and dignity lay by him; they confer of their miserable fall. Satan awakens all his legions, who lay till then in the same manner confounded; they rise, their numbers, array of battle, their chief leaders named, according to the idols known afterwards in Canaan and the countries adjoining. To these Satan directs his speech, comforts them with hopes yet of regaining Heaven, but tells them lastly of a new world and new kind of creature to be created, according to an ancient prophecy or report in Heaven; for that Angels were long before this visible creation, was the opinion of many ancient Fathers. To find out the truth of this prophecy, and what to determine thereon, he refers to a full council. What his associates thence attempt. Pandemonium the palace of Satan rises, suddenly built out of the Deep: the infernal Peers there sit in council.

OF Man's first disobedience and the fruit  
Of that forbidden tree, whose mortal taste  
Brought death into the World and all our woe,

1. *Of Man's, etc.* The Proposition and Invocation, as they are termed by the critics, are here united as in Homer, not distinct as in Virgil and Tasso.

2. *mortal*, i.e. deadly. The Latin *mortalis* always signifies, in the Classics,

With loss of Eden, till one greater Man  
 Restore us and regain the blissful seat,  
 Sing, heavenly Muse, that, on the secret top  
 Of Oreb or of Sinai, didst inspire  
 That shepherd, who first taught the chosen seed  
 In the beginning how the heavens and earth  
 Rose out of Chaos. Or, if Sion-hill  
 Delight thee more, and Siloa's brook that flowed

10

of man, human; but Cyprian and the succeeding Fathers used it as equivalent to *lethalis*, in which sense it came, through the Church, into the modern languages.—*taste*. This is printed *tast*, according to the original sound, in the poet's own editions. See *Life of Milton*, p. 384.

3. *Brought death, etc.* As death was the penalty denounced, it is first in order.

4. *Eden*, i.e. the Garden of Eden, Paradise.

5. *Restore, etc.* The verbs here are in the subjunctive mood, after the manner of the Classics.

6. *heavenly Muse*. By this Muse he probably means the genius and character, the divinely-animated power, of the Hebrew poetry, as displayed in the Pentateuch by Moses, in the Psalms, etc., by David and others.—*secret*. In its Latin sense of separated, apart, retired.—*Of Oreb, etc.* He supposes that the account of the Creation given in the beginning of Genesis was divinely communicated to Moses, either when the Angel appeared to him in the burning bush on Mount Horeb (*Ex.* iii. 1 *seq.*), or during the forty days that he was *alone* with the Lord on Mount Sinai (*Ex.* xxiv. 18).

8. *That shepherd*. "Now Moses kept the flock of Jethro." *Ex.* iii. 1. "Where is he that brought them up out of the sea with the *shepherd* of his flock?" *Is.* lxiii. 11.—*K.—chosen seed*. "O ye seed of Israel his servant, ye children of Jacob, his chosen ones." 1 *Chron.* xvi. 13.—*K*.

9. *In the beginning how*. There is a slight ambiguity here, arising from the transposition. The editors are wrong in putting a comma after *seed* in v. 8.

10. *Or*. In the early editions this word is preceded by a colon; but its being printed with a capital *O* indicates, according to the punctuation of those times, that, as we have made it do, it commences a new sentence.—*Sion-hill*, i.e. Jerusalem, the abode of David and other inspired singers.

11. *Siloa's brook*. This is an error, for Siloa is not a brook, nor is it close to the site of the Temple: see on iii. 30.

2. "The wanton taste of that forbidden tree."

*Daniell, Compt. of Rosamond*, st. 106.—*K*.

7. "He led his flock to the backside of the desert, and came to the mountain of God, to Horeb. And the angel of the Lord appeared to him in a flame of fire out of the midst of a bush." *Ex.* iii. 1. "And the Lord came down upon Mount Sinai; . . . and the Lord called Moses to the top of the mount, and Moses went up." *Ib.* xix. 20. "And Moses was in the mount forty days and forty nights." *Ib.* xxiv. 18.

Fast by the oracle of God, I thence  
 Invoke thy aid to my adventurous song,  
 That with no middle flight intends to soar  
 Above the Aonian mount, while it pursues  
 Things unattempted yet in prose or rime.

And chiefly thou, O Spirit, that dost prefer  
 Before all temples the upright heart and pure,  
 Instruct me, for thou knowest; thou from the first  
 Wast present, and, with mighty wings outspread, 20  
 Dovelike satest brooding on the vast Abyss,

12. *Fast by*, i.e. hard by, close to. *Fast* (*fest*, Germ.) is firm, strong.

14. *middle*, i.e. middling, moderate.

15. *Above the Aonian mount*, i.e. beyond, higher than the Grecian poets, who drew their inspiration from the Muses on Mount Helicon in Aonia or Boeotia. —*pursues*. In the sense of the Latin *sequor*. "Ex noto fictum carmen sequar." *Hor. A. P.* 240: comp. *ennd. Ep.* ii. 2, 143.

16. *Things unattempted, etc.* Surely it is not possible that Milton would use these words if he was conscious of being so deeply indebted to Andreini and others as his editors assert: see *Origin of Paradise Lost*, in our *Life of Milton*.

17. *And chiefly thou, etc.* In like manner Phineas Fletcher, in his *Purple Island* (vi. 25), having first invoked the Muse—

"Sacred Thespia which in *Sinaies* grove  
 First tookest thy being and immortal breath,"

proceeds in the following stanza thus:—

"And thou dread *Spirit* which at first did spread  
 On those dark waters thy all-opening light."

It is not at all unlikely that Milton had this passage in view rather than Tasso's double invocation. By the Spirit, in distinction from the Muse, is probably meant the internal illuminating power as opposed to the poetic form. There is reason to think that Milton actually did regard himself as inspired: see *Life, etc.*, p. 215.

21. *Dovelike, etc.* "The Spirit of God moved on the face of the waters." *Gen.* i. 2. But the verb *rākhaṣ* (רָאָח), which is here rendered *moved*, properly

12. "When I lift up my hands toward thy holy oracle." *Ps.* xviii. 2.—*K.*

16. "Cosa non mai detta nè in prosa, nè in rima."

*Ariost. Orl. Fur.* i. 2.—*P.*

18. "If so be that the Spirit of God dwelleth in you." *Rom.* viii. 9. "The Holy Ghost that dwelleth in us." 2 *Tim.* i. 14. "Know ye not that ye are the temple of God, and the Spirit of God dwelleth in you." 1 *Cor.* iii. 16.—*K.*

19. "Ἦναι γὰρ θεὸς τότε, πνεῦμά τε, τότε τε πάντα.

*Hom. Il.* ii. 485.—*N.*

20. "And the Spirit of God moved upon the face of the waters." *Gen.* i. 2.

And madest it pregnant. What in me is dark  
 Illumine, what is low raise and support;  
 That, to the highth of this great argument,  
 I may assert eternal Providence,  
 And justify the ways of God to men.

Say first—for Heaven hides nothing from thy view,  
 Nor the deep tract of Hell—say first what cause  
 Moved our grand parents, in that happy state,  
 Favoured of Heaven so highly, to fall off 30  
 From their Creator, and transgress his will ?  
 For one restraint, lords of the world besides.  
 Who first seduced them to that foul revolt ?  
 The infernal Serpent ; he it was, whose guile,  
 Stirred up with envy and revenge, deceived  
 The mother of mankind, what time his pride  
 Had cast him out from Heaven, with all his host  
 Of rebel Angels, by whose aid, aspiring  
 To set himself in glory above his peers,  
 He trusted to have equalled the Most High, 40  
 If he opposed ; and with ambitious aim  
 Against the throne and monarchy of God

signifies to brood or hover over (*Deut.* xxxii. 11). The idea of the dove may have been suggested by the account of the descent of the Spirit on our Lord at his baptism ; but it is said in the Talmud : "The Spirit of God hovered over the waters like a dove, that hovers over her young and does not touch them." Tr. Chagiga *ap.* Wetstein on *Mat.* iii. 16. So also Ir. Gibborim on *Gen.* i. 2, *ap.* Schott. *Hor.* Hebr. i. 9. It is however doubtful if Milton was acquainted with these passages.

24. *argument.* He uses this word in its Latin sense, of subject.

25. *assert*, i.e. prove, sc. the doctrine of.

27. *Say first.* It is the Spirit, not the Muse, that he now addresses.

29. *grand*, i.e. great, as in grandfather, etc.

32. *For*, i.e. But for.

36. *What time.* See on *Lycidas*, v. 28.

39. *in glory*, i.e. radiancy, splendour : comp. v. 86. As he trusted to have equalled God, he of course expected to be above his former peers.

28. "Hell and destruction are before the Lord." *Prov.* xv. 11.—K.

"Terrasque tractusque maris cælumque profundum."

*Virg. Buc.* iv. 51.—K.

33. Τίς τ' ἔρ' σφῶς θεῶν ἔριδι ξυνέθηκε μάχασθαι ;  
 Ἀητοῦς καὶ Διὸς υἱός. *Hom. Il.* i. 8.—H.

Raised impious war in Heaven and battle proud,  
 With vain attempt. Him the almighty Power  
 Hurl'd headlong flaming from the ethereal sky,  
 With hideous ruin and combustion, down  
 To bottomless perdition; there to dwell,  
 In adamant chains and penal fire,  
 Who durst defy the Omnipotent to arms.

Nine times the space that measures day and night 50  
 To mortal men, he with his horrid crew  
 Lay, vanquished, rolling in the fiery gulf,  
 Confounded though immortal. But his doom  
 Reserved him to more wrath; for now the thought  
 Both of lost happiness and lasting pain

46. *ruin and combustion.* By the former of these words is meant the precipitate fall (the proper sense of the Latin *ruina*); by the latter, the thunder and lightning that pursued his flight through the Deep. This phrase, as Mr. Dyce has shown (from *Clar. Hist. Reb.* iii. 46, ed. 1826), occurs in an order of the Two Houses in 1642: "And thereby to bring the whole kingdom into utter *ruin and combustion.*" It was therefore perhaps a common phrase at the time. In a letter of Clément Marot's we meet with: "Puis s'en vont chauffer en leurs villes, villages et châteaux mis à feu, *combustion et ruine totale.*" "*Thunder with ruin* upon the heads of those his evil counsellors." *Reason of Church Government*, book ii, conclusion.

47. *To bottomless perdition.* As *bottomless* is the translation of ἀβυσσος, the meaning of these words is probably perdition, i.e. loss (sc. of former state of glory) in the abyss.

49. *Who durst, etc.* This connects with *Him* in v. 44.

45. "I beheld Satan as lightning fall from heaven." *Luke* x. 18.

48. "Cast down to hell and delivered into chains of darkness." 2 *Pet.* ii. 4.

—K. "He hath reserved in everlasting chains." *Jude* 6.—K.

Καὶ τοὺς μὲν ὑπὸ χθονὸς εὐρυοδοίας  
 Πέμψαν καὶ δεσμοῖσιν ἐν ἀργαλείοισιν ἔθησαν.

*Hes. Theog.* 717.—K.

50. Ἐννέα γὰρ νύκτας τε καὶ ἡμέατα χάλκεος ἄκμων  
 Οὐρανόθεν κατιῶν δεκάτῃ ἐς γαίαν ἵκοιτο·  
 Ἐννέα δ' αὖ νύκτας τε καὶ ἡμέατα χάλκεος ἄκμων  
 Ἐκ γαίης κατιῶν δεκάτῃ ἐς τέταρον ἵκοι.

*Hes. Theog.* 722.—K.

"But fellen out [the angels] in fendes likenessse  
 Nynne days togideres."

*Vision of Piers Plowman*, 699, ed. Wight.—K.

56. "Alza gl' occhi dolenti e intorno gira."

*Tasso, Ger. Conq.* iv. 11.—B.



Torments him. Round he throws his baleful eyes,  
 That witnessed huge affliction and dismay,  
 Mixed with obdurate pride and steadfast hate.  
 At once, as far as Angel's ken, he views  
 The dismal situation waste and wild. 60  
 A dungeon horrible on all sides round  
 As one great furnace flamed; yet from those flames  
 No light, but rather darkness visible  
 Served only to discover sights of woe,  
 Regions of sorrow, doleful shades, where peace  
 And rest can never dwell, hope never comes  
 That comes to all; but torture without end  
 Still urges, and a fiery deluge, fed  
 With ever-burning sulphur unconsumed.  
 Such place eternal Justice had prepared 70  
 For those rebellious, here their prison ordained  
 In utter darkness, and their portion set,

57. *witnessed*, i.e. testified. "And *witnessed* forth aright in foreign land." *F. Q.* v. 9, 37.—*K.* Shakespeare uses it frequently, ex. gr. :—

"Which was to my belief *witnessed* the rather,  
 For that I saw the tyrant's power afoot." *Macb.* iv. 3.—*K.*

60. *situation*, i.e. *site*.—*waste and wild*. By this he probably meant the *tridhā wā bōhā* (त्रिधाय वीर्य), 'void and empty,' of *Gen.* i. 2.

62. *yet from those flames, etc.* This would seem to have been a common idea at that time. "Their burning zeal without knowledge is like *Hell-fire without light*." *Walker, Hist. of Indep.* i. 14. So Heywood, in describing Hell, says,—

"Not that of the known nature, to aspire  
 And upward flame; this has no visible light;  
 Burns but wastes not, and adds to Darkness, Night."

*Hierarchy of Blessed Angels*, p. 346.—*K.*

63. *No light*, sc. *came*, by zeugma, a figure which, in imitation of the ancients, Milton sometimes employs: see *Life, etc.*, p. 437.—*served*, i.e. which served.

66. *hope*, i.e. where hope.

61. *urges*, in its Latin sense, presses.

72. *In utter darkness*. *Utter* is another form of *outer*. "Then he brought me forth into the *utter* court." *Ezek.* xlii. 1. "A local hell... in that *uttermost*

62. "No power of the fire might give them light... only there appeared unto them a fire kindled of itself, very dreadful." *Wisd. of Sol.* xvii. 5.—*T.*

66. "Lasciate ogni speranza voi che entrate." *Dante, Inf.* iii. 9.

"Nulla speranza gli conforta mai." *Id. ib.* v. 44.—*T.*

As far removed from God and light of Heaven  
 As from the centre thrice to the utmost pole.  
 Oh how unlike the place from whence they fell !  
 There the companions of his fall, o'erwhelmed  
 With floods and whirlwinds of tempestuous fire,  
 He soon discerns, and, weltering by his side,  
 One next himself in power and next in crime,  
 Long after known in Palestine and named 80  
 Beëlzebub : to whom the arch-enemy,  
 And thence in Heaven called Satan, with bold words  
 Breaking the horrid silence, thus began :  
 " If thou beest he,—but oh how fallen ! how changed  
 From him, who, in the happy realms of light,  
 Clothed with transcendent brightness didst outshine  
 Myriads though bright !—if he, whom mutual league,  
 United thoughts and counsels, equal hope  
 And hazard in the glorious enterprise  
 Joined with me once, now misery hath joined 90

and bottomless gulf of Chaos, deeper from holy bliss than the world's diameter multiplied." *Doctrine of Divorce*, i. ch. 3.—*T.*

74. *As from, etc.*, sc. of the World : see *Cosmogony*, in *Life of Milton*.

78. *weltering*, i.e. rolling in the flood : comp. *Lycidas*, v. 18.

81. *Beelzebub*. See *Pneumatology*, in *Life of Milton*.—*to whom, etc.* For Satan is enemy, adversary, *ibid.* 10.

84. *If thou beest he, etc.* We may admire the exquisite skill with which this speech is constructed ; the breaks and anacolouthons indicate the uneasiness and perturbation of the speaker.—*beest* is, like *mayest*, a grammatical error ; for the pres. subj. is properly *be* and *may* in all the persons. We still retain these errors.

86. *Clothed, etc.* We must always recollect, in reading this Poem, that Milton ascribes luminous bodies, with various degrees of lustre, to the Angels. That lustre, following the Scriptures, he terms 'glory.'

72. "Cast him into outer darkness." *Mat.* xii. 13. "Will appoint him his portion with the unbelievers." *Luke* xii. 46.—*K.*

77. "Upon the wicked the Lord will rain fire and brimstone and an horrible tempest." *Ps.* xi. 6.—*D.*

84. "How art thou fallen from heaven," etc. *Is.* xiv. 12.

"Hei mihi ! qualis erat, quantum mutatus ab illo !"

*Virg. Æn.* ii. 274.—*N.*

86. *ῥεῖα δ' ἀργύρεη πέλεται, καλὰ δέ τε πᾶσαι.*

*Hom. Od.* vi. 110.—*B-y.*

In equal ruin . . . into what pit thou seest  
 From what highth fallen, so much the stronger proved  
 He with his thunder. And till then who knew  
 The force of those dire arms? Yet not for those,  
 Nor what the potent victor in his rage  
 Can else inflict, do I repent or change,  
 Though changed in outward lustre, that fixed mind,  
 And high disdain from sense of injured merit,  
 That with the Mightiest raised me to contend,  
 And to the fierce contention brought along 100  
 Innumerable force of Spirits armed,  
 That durst dislike his reign, and, me preferring,  
 His utmost power with adverse power opposed,  
 In dubious battle on the plains of Heaven,  
 And shook his throne. What though the field be lost,  
 All is not lost; the unconquerable will,  
 And study of revenge, immortal hate,  
 And courage never to submit or yield,  
 And what is else not to be overcome . . .  
 That glory never shall his wrath or might 110  
 Extort from me. To bow and sue for grace  
 With suppliant knee, and deify his power,

101. *force*. What we now term *forces*, i.e. an army.

107. *study*, in the sense of *studium*, desire.

109. *And what is else, etc.*, sc. are not lost.

110. *That glory*, sc. To bow, etc., v. 111.

90. "O soror, o conjux, o femina sola superstes,  
 Quam commune mihi genus et patruelis origo,  
 Deinde torus junxit; nunc ipsa pericula jungunt."

*Œv. Met. i. 351.—B-y.*

94. ῥιπτέσθω μὲν αἰθάλουσα φλόξ,

Λευκοπτέρῃ δὲ νιφάδι καὶ βροντήμασι

Χθονίοις κυκάτω πάντα καὶ ταρασσέτω·

Γνώμῃσι γὰρ οὐδὲν τῶνδε μ' ἔστι καὶ φράσαι, κ.τ.λ.

*Æsch. Prom. 992.—T.*

111. Εἰσελθέτω σὲ μήποτ' ὅς ἐγὼ Διὸς  
 Γνώμην φοβηθεῖς, θηλύνους γενήσομαι  
 Καὶ λιπαρήσω τὸν μέγα στυγούμενον  
 Γυναικόμοις ὑπτιδισμασιν χερῶν,  
 Λύται μὲ δεσμῶν τῶνδε τοῦ παντὸς δέω. *Id. ib. 1002.—T.*

Who, from the terror of this arm, so late  
 Doubted his empire,—that were low indeed,  
 That were an ignominy and shame beneath  
 This downfall. Since by fate the strength of Gods  
 And this empyreal substance cannot fail ;  
 Since, through experience of this great event,  
 In arms not worse, in foresight much advanced,  
 We may with more successful hope resolve 120  
 To wage by force or guile eternal war,  
 Irreconcilable to our grand foe,  
 Who now triumphs, and in the excess of joy  
 Sole reigning holds the tyranny of Heaven . . .”

So spake the apostate Angel, though in pain,  
 Vaunting aloud, but racked with deep despair ;  
 And him thus answered soon his bold compeer :  
 “O prince, O chief of many-throned Powers,  
 That led the embattled Seraphim to war  
 Under thy conduct, and, in dreadful deeds, 130  
 Fearless endangered Heaven’s perpetual King,  
 And put to proof his high supremacy,  
 Whether upheld by strength, or chance, or fate ;  
 Too well I see and rue the dire event,  
 That, with sad overthrow and foul defeat,  
 Hath lost us Heaven, and all this mighty host  
 In horrible destruction laid thus low,  
 As far as Gods and heavenly essences

116. *This downfall.* We are here to understand : We therefore will not do it.

124. *tyranny*, i.e. in the Greek sense, the sole sovereignty ; but Satan probably uses it in an invidious sense.

128. *throned Powers*, i.e. Thrones, one of the angelic orders : see *Pneumatology*. He uses, in his ordinary manner, Powers for Angels, the species for the genus.

131. *perpetual*. The Latin *perpetuus*, long, extensive ; but we doubt if it is anywhere else, in either language, used of persons. As Newton observes, it is probably employed by Beelzebub to avoid using *eternal*.

126. “Talia voce refert, curisque ingentibus æger  
 Spem voltu simulat, premit altum corde dolorem.”

*Virg. Æn.* i. 212.—C.

Can perish ;\`for the mind and spirit remains  
 Invincible, and vigour soon returns, 140  
 Though all our glory extinct, and happy state  
 Here swallowed up in endless misery.  
 But what if he our conqueror—whom I now  
 Of force believe almighty, since no less  
 Than such could have o'erpowered such force as ours—  
 Have left us this our spirit and strength entire,  
 Strongly to suffer and support our pains,  
 That we may so suffice his vengeful ire,  
 Or do him mightier service, as his thralls  
 By right of war, whate'er his business be; 150  
 Here in the heart of Hell to work in fire,  
 Or do his errands in the gloomy Deep !  
 What can it then avail, though yet we feel  
 Strength undiminished, or eternal being  
 To undergo eternal punishment ?”

Whereto with speedy words the Arch-Fiend replied :  
 “ Fallen Cherub, to be weak is miserable  
 Doing or suffering. But of this be sure,  
 To do aught good never will be our task ;  
 But ever to do ill our sole delight, 160  
 As being the contrary to his high will  
 Whom we resist. If then his providence  
 Out of our evil seek to bring forth good,  
 Our labour must be to pervert that end,  
 And out of good still to find means of evil ;  
 Which oft-times may succeed, so as perhaps

140. *returns*, sc. and therefore will return to us. Perhaps there should be a period here, and a break at ‘misery,’ v. 142.

141. *extinct*. We must recollect that *glory* in Milton is brightness.

144. *Of force*, i.q. *perforce*.

149. *thralls*, i.e. slaves, the Anglo-Saxon þræl.

152. *the gloomy deep*, i.e. Chaos.

156. *speedy words*, i.e. rapid words (not the Homeric *ῥεα πρὸς ῥεα*), for he feared that Beelzebub might sink into despondency, and therefore hastened to interrupt him. This appears from the commencement of his reply, where he tells him that weakness (sc. of spirit) is misery in any case.

152. “To do me business in the veins of the earth.” *Tempest*, i. 2.—K.

Shall grieve him, if I fail not, and disturb  
 His inmost counsels from their destined aim.—  
 But see! (the angry victor) hath recalled  
 His ministers of vengeance and pursuit 170  
 Back to the gates of Heaven; the sulphurous hail,  
 Shot after us in storm, o'erblown hath laid  
 The fiery surge, that from the precipice  
 Of Heaven received us falling; and the thunder,  
 Winged with red lightning and impetuous rage,  
 Perhaps hath spent his shafts, and ceases now  
 To bellow through the vast and boundless Deep.  
 Let us not slip the occasion, whether scorn  
 Or satiate fury yield it from our foe.  
 Seest thou yon dreary plain, forlorn and wild, 180  
 The seat of desolation, void of light,  
 Save what the glimmering of these livid flames  
 Casts pale and dreadful? Thither let us tend  
 From off the tossing of these fiery waves,  
 There rest, if any rest can harbour there,  
 And, reassembling our afflicted powers,

167. *if I fail not*, i.e. if I err not, deceive not myself, *ni fallor*.

"So lively and so like, that living sense it *failed*."

F. Q. iii. 11, 46.—K.

169. *But see, etc.* This he probably infers from the calm and stillness that now reigned around.

172. *laid*. The Greek *σρόπεω*, Latin *sterno*.

178. *slip*. The usual and more correct expression is, let slip.

180. *forlorn and wild*, i.e. the *waste and wild* of v. 60. *Forlorn* (*verlohren*, Germ.) is, totally lost, abandoned, and hence here, desert, empty.

"Relating then how long this soil had lain *forlorn*."

Drayton, *Polyolb.* i.—K.

183. *pale*. It may be asked how the light of *livid* flames could be *pale*. He probably had in his mind the effect of such light on the human countenance.—*tend*, sc. *our flight* (v. 225). It is the Latin *tendo*, sc. *cursum*.

184. *tossing*, i.e. *rolling, heaving*. It is in general used only of animated beings: comp. xi. 490.

186. *afflicted powers*. He employs, in his usual manner, *afflicted* in the

172. "Placidi straverunt æquora venti." *Virg. Æn.* v. 763.—K.

175. "Fulgores nunc terrificos sonitumque metumque  
 Miscebant operi, flammisque sequacibus iras." *Id. ib.* viii. 431.—K.

Consult how we may henceforth most offend  
 Our enemy, our own loss how repair,  
 How overcome this dire calamity,  
 What reinforcement we may gain from hope, 190  
 If not what resolution from despair."

Thus Satan, talking to his nearest mate,  
 With head up-lift above the wave, and eyes  
 That sparkling blazed; his other parts besides  
 Prone on the flood, extended long and large,  
 Lay floating many a rood, in bulk as huge  
 As whom the fables name of monstrous size,  
 Titanian or Earth-born, that warred on Jove,  
 Briareos or Typhon, whom the den  
 By ancient Tarsus held, or that sea-beast 200  
 Leviathan, which God of all his works  
 Created hugest that swim the ocean-stream—  
 Him, haply slumbering on the Norway-foam,

sense of *afflictus*, beaten down, quite broken. *Powers* is frequently employed by Shakespeare, and other writers of the time, in the sense of *forces*, troops.

190. *reinforcement*, i.e. additional strength, morally rather than physically.

192. *Thus Satan*, sc. said.

197. *whom*, i.e. those whom.—*the fables*, sc. of Greece.

198. *Titanian or Earth-born*, i.e. the Titans or the Giants. He then, like the Latin poets (see *Virg. Geor.* i. 498), proceeds to name one of the principal of each, but he makes a mistake in Briareos, for he was one of the Hundred-handed, not of the Titans, and he aided the Gods: see our *Mythol. of Greece*, p. 34, 3rd edit. For Typhôn or Typhoeus, see *ibid.* p. 233. Pindar places his den in Cilicia; and Milton perhaps, as Jortin observes, added Tarsus, from Nonnus, who, in the commencement of his huge poem, treats at great length of this last son of Earth.

201. *Leviathan*. This the crocodile of the book of Job is here a whale, as also in vii. 412 *seq.*, where he is more fully described.

202. *the ocean-stream*, the *ῥόος* or *ῥοαμὸς Ὠκεανοῦ* of Homer.

203. *Him, etc.* "Habet etiam cetus, supra corium suum, superficiem tanquam sabulum quod est juxta littus maris; unde plerumque, elevato dorso supra undas, a navigantibus nihil aliud creditur esse quam insula. Itaque ad eum appellunt, et supra eum descendunt, inque ipsum palos figunt, naves alligant, focos pro cibis coquendis accendunt: donec tandem cetus sentiens ignem, sese in profundum mergat, atque in ejus dorso manentes, nisi funibus a navi protensis se liberare queant, submergantur." *Olaus Magnus*, l. xxi. c. 25.—*T.*

193. "His blazing eyes, like two bright shining shields,  
 Did burn with wrath, and sparkled living fire." *F. Q.* i. 11, 14.—*T.*

The pilot of some small night-foundered skiff  
 Deeming some island, oft, as seamen tell,  
 With fixed anchor in his scaly rind,  
 Moors by his side under the lee, while night  
 Invests the sea, and wished morn delays—  
 So stretched out huge in length the Arch-Fiend lay,  
 Chained on the burning lake, nor ever thence 210  
 Had risen or heaved his head, but that the will  
 And high permission of all-ruling Heaven  
 Left him at large to his own dark designs,  
 That with reiterated crimes he might  
 Heap on himself damnation, while he sought  
 Evil to others, and enraged might see  
 How all his malice served but to bring forth  
 Infinite goodness, grace and mercy shewn  
 On Man by him seduced, but on himself  
 Treble confusion, wrath and vengeance poured. 220

Forthwith upright he rears from off the pool  
 His mighty stature. On each hand the flames  
 Driven backward slope their pointing spires, and, rolled  
 In billows, leave in the midst a horrid vale.  
 Then with expanded wings he steers his flight  
 Aloft, incumbent on the dusky air,  
 That felt unusual weight, till on dry land

See Lane's *Thousand and One Nights*, iii. 83, for a similar account of a great sea-tortoise in an Arabic writer. The northern legend probably had reached the ears of Ariosto: see *Orl. Fur.* vi. 37.—*foam*, i.e. the surface of the sea.

204. *pilot*, i.e. *master*; the original sense of the word. Its origin might be *πρωτοπλοῖτης*, in a good sense.—*night-foundered*. He had already used this compound in *Comus* (v. 483), where it signifies, gone astray by night, and unable to make out the right way. We cannot, with Hume and Todd, see that it is "a metaphor taken from a *foundered* horse that can go no further." They do not seem to have known that *founder* is a nautical term, signifying to go down (*fondre*) in consequence of springing a leak. Milton seems to use it here rather improperly, as he does *warp*, v. 341.

206. *in his scaly rind*, i.e. in the part of it that was under the water. Bentley justly observes that whales have no scales.

207. *under the lee*, i.e. where the wind blows on shore.

208. *Invests*, i.e. clothes, in the original Latin sense.

210. *Chained*. We are not told how he loosed himself. The poet was led into the employment of this term by his slavish adherence to the letter of Scripture: see 2 *Pet.* ii. 4; *Jude* 6.



He lights ; if it were land that ever burned  
 With solid, as the lake with liquid fire,  
 And such appeared in hue, as when the force 230  
 Of subterranean wind transports a hill  
 Torn from Pelorus,<sup>x</sup> or the shattered side  
 Of thundering Ætna, whose combustible  
 And fuelled entrails, thence conceiving fire,  
 Sublimed with mineral fury aid the winds,  
 And leave a singed bottom all involved  
 With stench and smoke—such resting found the sole  
 Of unblest feet. Him followed his next mate,  
 Both glorying to have 'scaped the Stygian flood  
 As Gods, and by their own recovered strength, 240  
 Not by the sufferance of supernal Power.

"Is this the region, this the soil, the clime,"  
 Said then the lost Archangel, "this the seat,  
 That we must change for Heaven? this mournful gloom  
 For that celestial light? Be it so, since he,  
 Who now is sovrán, can dispose and bid  
 What shall be right ; furthest from him is best,  
 Whom reason hath equalled, force hath made supreme

232. *Torn from Pelorus.* There is not, we believe, anywhere, an account of Pelorus, the northern cape of Sicily, being affected by earthquakes or by the eruptions of Ætna.

236. *involved with.* The more correct expression would be, involved in ; but *with*, in our old writers, is synonymous with both *in* and *by*.

244. *That we must change, etc.* In the Latin manner he puts the abode which he had received first : comp. *Hor. Carm.* i. 17, 1.

245. *Be it so ! elev.*

246. *sovrán*, the Italian *sovrano*. There can be little doubt that Milton directed the word to be thus spelt, as this is the orthography of it in his Poems (1645). *Sovereign* is the French *souverain*, with the *g* inserted on account of the nasal.

247. *Whom, etc.* By 'reason' he means the reason of things, the rule according to which they were constituted. Perhaps the poet dictated 'had.'

226. "Then, with his waving wings displayed wide,  
 Himself up high he lifted from the ground,  
 And with strong flight did forcibly divide  
 The yielding air, which nigh too feeble found  
 Her fitting parts, and element unsound  
 To bear so great a weight." *P. Q.* i. 11, 18.—*Tk.*

Above his equals. Farewell happy fields,  
 Where joy for ever dwells! hail, horrors! hail, 250  
 Infernal world! and thou, profoundest Hell,  
 Receive thy new possessor, one who brings  
 A mind not to be changed by place or time.  
 The mind is its own place, and in itself  
 Can make a Heaven of Hell, a Hell of Heaven.  
 What matter where if I be still the same,  
 And what I should be, all but less than he  
 Whom thunder hath made greater. Here at least  
 We shall be free; the Almighty hath not built  
 Here for his envy, will not drive us hence; 260  
 Here we may reign secure, and in my choice  
 To reign is worth ambition, though in Hell,—  
 Better to reign in Hell than serve in Heaven.  
 But wherefore let we then our faithful friends,  
 The associates and copartners of our loss,  
 Lie thus astonished on the oblivious pool,  
 And call them not to share with us their part  
 In this unhappy mansion, or once more  
 With rallied arms to try what may be yet  
 Regained in Heaven, or what more lost in Hell? ” 270  
 So Satan spake, and him Beëlzebub  
 Thus answered :—“ Leader of those armies bright,

254. *its*. Though Milton elsewhere avoids the use of this genitive (see on *On the Nat.* v. 106), yet we believe he has from a kind of necessity used it here. The same is the case with Ben Jonson in his *Silent Woman*, ii. 3, as he employs it nowhere else. Observe the iamb followed by a trochee.

260. *Here for his envy*, i.e. this place which he has formed is not of so attractive a nature as to excite his envy and cause him to wish to dispossess us.

266. *astonished*. *Attoniti*, Ital., the *astomied* of the Bible.—*oblivious pool* (from the *Lethæum flumen* of Virgil), i.e. the pool that causes oblivion.

267. *to share, etc.* The allusion seems to be here to the distribution of lands among colonists.

252.

Ἴδ' σκότος, ἐμὸν φῶς,  
 Ἐρεβος δ' φαινότατον, ὥς ἐμοί,  
 Ἐλεσθ' ἔλεσθέ μ' οἰκῆτορα. *Soph. Aj.* 394.—*N.*

363.

Κρεῖσσον γὰρ οἶμαι τῇδε λατρεῖν πέτρα,  
 Ἦ πατρὶ φῦναι Ζητὶ πιστὸν ἄγγελον. *Æsch. Prom.* 976.—*M.*

265. “Now my comrades and brothers in exile.” *As You Like It*, ii. 1.—*K.*

Which but the Omnipotent none could have foiled,  
 If once they hear that voice, their liveliest pledge  
 Of hope in fears and dangers, heard so oft  
 In worst extremes, and on the perilous edge  
 Of battle, when it raged, in all assaults  
 Their surest signal, they will soon resume  
 New courage and revive, though now they lie  
 Grovelling and prostrate on yon lake of fire, 280  
 As we erewhile, astounded and amazed,—  
 No wonder, fallen such a pernicious highth."

He scarce had ceased when the superior Fiend  
 Was moving toward the shore, his ponderous shield,  
 Ethereal temper, massy, large, and round,  
 Behind him cast. The broad circumference  
 Hung on his shoulders like the moon, whose orb  
 Through optic glass the Tuscan artist views  
 At evening, from the top of Fesolè,  
 Or in Valdarno, to descry new lands, 290  
 Rivers or mountains in her spotty globe.  
 His spear—to equal which the tallest pine  
 Hewn on Norwegian hills, to be the mast  
 Of some great (ammiral; were but a wand—

276. *and on*, i.e. more particularly on; in the classic manner.

282. *fallen*, sc. from.—*pernicious*, i.e. excessive. "All the commons hate him *perniciously*." *Hen. VIII.* ii. 1.—*K.*

287. *the moon*, sc. as seen magnified through the telescope by its inventor, Galileo, 'the Tuscan artist.'

289. *Fesolè*, i.e. Fiesole, the hill over Florence, on which are the ruins of the ancient Fæsulæ, the mother of Florence, which lies under it 'in Valdarno.'

294. *ammiral*, i.e. admiral. In this word, as in *soveran*, he follows the Italian orthography, *ammiraglio*. By Admiral (sc. ship) was understood at that time the principal vessel in a fleet. Bowles quotes from *Hawkins's Observations, etc.* (1622), "The Admirall of the Spanish Armada was a Flemish shippe," p. 9; and "The Admirall, in which I came, a ship of about 500 tunnes." Ammiral comes from the Arabic Ameer-ell-Mûmeneem, i.e. Prince of the Believers. The Spaniards understood by it simply commander, as in their title, Admiral of Castile.

287. "And on her shoulder hung her shield, bedeckt  
 Upon the boss with stones that shined wide,  
 As the fair moon in her most full aspect,  
 That to the moon it mote be like in each respect."

*F. Q. v.* 2, 3.—*T.*

He walked with, to support uneasy steps  
 Over the burning marle, not like those steps  
 On Heaven's azure; and the torrid clime  
 Smote on him sore besides, vaulted with fire.  
 Nathless he so endured, till on the beach  
 Of that inflamèd sea he stood, and called 300  
 His legions, Angel-forms, who lay entranced,  
 Thick as autumnal leaves that strow the brooks  
 In Vallombrosa, where the Etrurian shades  
 High over-arched embower; or scattered sedge  
 Afloat, when with fierce winds Orion armed  
 Hath vexed the Red-sea coast, whose waves o'erthrew  
 Busiris and his Memphian chivalry,  
 While with perfidious hatred they pursued  
 The sojourners of Goshen, who beheld 310  
 From the safe shore their floating carcasses  
 And broken chariot-wheels; so thick bestrown,  
 Abject and lost, lay these, covering the flood,

297. *Heaven's azure.* Having the visible heaven in his mind, he forgets that he had quite a different idea of the ground of Heaven.

299. *Nathless*, i.e. *Na the less*, nevertheless. This word is frequent in Chaucer and Spenser.

303. *In Vallombrosa.* See Note I. at end of this Book.

304. *or scattered sedge, etc.* In allusion to the Hebrew name of the Red Sea, Yâm Sûf (יָם סוּף) i.e. Sea of Sedge, on account of the quantity of seaweed in it.

307. *Busiris.* As Pharaoh was merely the general name of the kings of Egypt (like Sultân, Shâh), he chooses to give this particular name of a tyrannic Egyptian prince to him who acted with such cruelty and perfidy toward 'the sojourners of Goshen.' For the history alluded to here, see *Exod.* xiv., xv.—*chivalry*, i.e. 'the chariots and horsemen' of Pharaoh. This is certainly the original sense of the word *chevalerie*, Fr.; *cavalleria*, It. He uses it in the same sense in *Par. Reg.* iii. 344; but in this Book, v. 765, in the sense of knights; as also in *Hist. of Eng.* iii.,—"Arthur with all his chivalry." Hence we may see whence he got this meaning of *chivalry*, namely in the *Morte d'Arthur*, where it occurs, as "And but if our king [Arthur] had more *chivalrie* with him," i. ch. 8; "The eleven kings with their *chivalrie*," ch. 14.

312. *Abject*, i.e. cast down, prostrate, *abjectus*.

302. "Quam multa in silvis autumni frigore primo  
Lapea cadunt folia." *Virg. Æn.* vi. 309.—*K.*

"Nè tante vede mai l'autunno al suolo

Cader co' primi freddi aride foglie." *Tasso, Ger. Lib.* ix. 66.—*T.*

309. "And Israel saw the Egyptians dead upon the seashore." *Ex.* xiv. 30.

Under amazement of their hideous change.  
 He called so loud that all the hollow deep  
 Of Hell resounded :—"Princes, Potentates,  
 Warriors, the flower of Heaven, once yours, now lost,  
 If such astonishment as this can seize  
 Eternal Spirits. Or have ye chosen this place  
 After the toil of battle to repose  
 Your wearied virtue, for the ease you find 320  
 To slumber here, as in the vales of Heaven?  
 Or in this abject posture have ye sworn  
 To adore the conqueror—who now beholds  
 Cherub and Seraph rolling in the flood,  
 With scattered arms and ensigns—till anon  
 His swift pursuers from Heaven-gates discern  
 The advantage, and descending tread us down,  
 Thus drooping, or with linkèd thunderbolts  
 Transfix us to the bottom of this gulf?—  
 Awake! arise! or be for ever fallen." 330

They heard and were abashed, and up they sprung  
 Upon the wing; as when men wont to watch,  
 On duty sleeping found by whom they dread,  
 Rouse and bestir themselves ere well awake.  
 Nor did they not perceive the evil plight  
 In which they were, or the fierce pains not feel;  
 Yet to their general's voice they soon obeyed,  
 Innumerable. As when the potent rod  
 Of Amram's son, in Egypt's evil day,  
 Waved round the coast, up called a pitchy cloud 340  
 Of locusts, warping on the eastern wind,  
 That o'er the realm of impious Pharaoh hung

317. *astonishment*, i.e. confusion, dismay: comp. *Dan.* viii. 27.

320. *virtue*, i.e. strength, power, *virtus*.—*for*, i.e. on account of.

335. *Nor did they not*. A Latinism.

341. *warping*, i.e. proceeding in an undulatory manner. Milton here uses this term of art in an improper sense: see *Life of Milton*, p. 432. Thomson

314.

"Tremar le spaziose a tre caverne,  
 E l' aer cieco a quel romor rimbomba."

*Tasso, Ger. Lib.* iv. 3.—*T.*

Like night, and darkened all the land of Nile :  
 So numberless were those bad Angels seen,  
 Hovering on wing under the cope of Hell,  
 'Twixt upper, nether, and surrounding fires ;  
 Till, as a signal given, the uplifted spear  
 Of their great Sultan waving to direct  
 Their course, in even balance down they light  
 On the firm brimstone, and fill all the plain ; 350  
 A multitude, like which the populous North  
 Poured never from her frozen loins, to pass  
 Rhene or the Danaw, when her barbarous sons  
 Came like a deluge on the South, and spread  
 Beneath Gibraltar to the Libyan sands.  
 Forthwith, from every squadron and each band,  
 The heads and leaders thither haste where stood  
 Their great commander, godlike shapes, and forms  
 Excelling human, princely dignities,  
 And Powers that erst in Heaven sat on thrones ; 360  
 Though of their names in heavenly records now

(*Spring*, v. 120) has followed him in his error, while Lord Surrey more correctly renders, "*Diripientque rates alii navalibus*" (*Æn.* iv. 593),—

"Out of the rode soon shall the vessel *warp*,"

where, however, in strict correctness it should be *be warped*. We may here observe that poets, Thomson and Dyer for instance, use *sheet* and *shroud* as synonymous with *sail*.

347. *Till, as a signal, etc.* A falconer recalling his hawk by waving the lure seems to have been in the poet's mind.

348. *Sultan.* He here uses this Oriental title, as elsewhere *Soldan*, as equivalent to sovereign, monarch.

351. *A multitude, etc.* Dunster here justly directs attention to the skill of the poet, who compares the Fallen Angels, when lying on the pool, to the leaves which strew the brooks of Vallombrosa ; when on the wing, to locusts ; and when drawn up on the firm land, to the multitudes of the warlike Barbarians of the North.

353. *Rhene or the Danaw*, i.e. the Rhine (*Rhenus*, Lat.) and the Danube (*Donau*, Germ.).

355. *Beneath Gibraltar*, i.e. south of it, in the sense of the Latin *infra*. The Vandals passed over from Spain and conquered Africa.—*the Libyan sands*, i.e. the Sahara or great sandy desert.

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361. "Thou hast put out their names for ever and ever. Their memorial is perished with them." *Ps.* ix. 5. "I will not blot his name out of the book of life." *Rev.* iii. 5.—*G.*

Be no memorial, blotted out and razed  
 By their rebellion from the books of life.  
 Nor had they yet among the sons of Eve  
 Got them new names, till, wandering o'er the earth,  
 Through God's high sufferance for the trial of man,  
 By falsities and lies the greatest part  
 Of mankind they corrupted to forsake  
 God their Creator, and the invisible  
 Glory of him that made them to transform 370  
 Oft to the image of a brute, adorned  
 With gay religions full of pomp and gold,  
 And devils to adore for deities.

Then were they known to men by various names  
 And various idols, through the heathen world.

Say, Muse, their names then known, who first, who last,  
 Roused from the slumber on that fiery couch,  
 At their great emperor's call, as next in worth,  
 Came singly where he stood on the bare strand :  
 While the promiscuous crowd stood yet aloof. 380

The chief were those who, from the pit of Hell  
 Roaming to seek their prey on Earth, durst fix  
 Their seats long after next the seat of God,  
 Their altars by his altar, Gods adored  
 Among the nations round, and durst abide  
 Jehovah thundering out of Sion, throned  
 Between the Cherubim ; yea, often placed

363. *the books of life*. He must have dictated 'book,' as there is but one.

372. *religions*, i.e. religious rites, "Religiones et caeremonias." *Cic. Leg.* i. 15.  
 —*P.* "The Britons were taken up with religions more than with feats of arms."  
*Hist. of Eng.* iii.—*T.*

375. *idols*, i.e. images, εἰδωλα.

378. *emperor's*. Probably alluding to the original sense of *imperator* as general, commander ; he uses it like Sultan, *v.* 348.—*next*, i.e. highest, nearest.

387. *Between the Cherubim*. This is incorrect ; the throne of Jehovah is represented in Scripture as borne *by* the Cherubim. He was led into this error probably by the English translation of *Ps.* lxxxii., and other places, where *between* is inserted : see *Cherubim Car*, etc., in *Life of Milton*.

376. Ἐνθα τινὰ πρῶτον τινὰ δ' ὅστατον. *Hom. Il.* v. 703.—*M.*

382. "The devil . . . walketh about seeking whom he may devour." *1 Pet.* v. 8.

387. "And he built altars for all the host of heaven in the two courts of the

Within his sanctuary itself their shrines,  
 Abominations; and with cursèd things  
 His holy rites and solemn feasts profaned, 390  
 And with their darkness durst affront his light.

First Moloch, horrid king, besmeared with blood  
 Of human sacrifice and parents' tears,  
 Though, for the noise of drums and timbrels loud,  
 Their children's cries unheard, that passed through fire  
 To his grim idol. Him the Ammonite  
 Worshiped in Rabba and her watery plain,

391. *affront*, i.e. face, *affronter*, Fr.; *affrontare*, It.; "The Britons . . . scruple not to *affront* in open field almost the whole power of the Roman empire." *Hist. of Eng.* iii.—K.

"Unless another  
 As like Hermione as is her picture  
*Affront* his eyes." *Winter's Tale*, v. 1.—K.  
 "That he, as 't were by accident, may here  
*Affront* Ophelia." *Hamlet*, iii. 1.—K.

392. *First*, sc. came, v. 379.—*Moloch*, i.e. king. For all the following names, see *Pneumatology*, in *Life of Milton*.

394. *for*, i.e. on account of. We still use *for* in this sense, as when we say, *for* fear, *for* shame, etc.

395. *passed through fire*, i.e. were burnt. That this is the true meaning of this phrase is plain from *Jer.* vii. 31; xix. 5, compared with xxxii. 35.

396. *Him the Ammonite*, etc. Rabbah was the capital city of the Ammonites. It lay about fifty miles north-east of Jerusalem, in a valley watered by one of the feeders of the Jabbok, whence a part of it was named the City of Waters (2 *Sam.* xii. 29), probably as being surrounded by the stream. Milton, relying probably on *Judges* xi. 13, supposes the whole region between the Arnon, the northern boundary of Moab, and the Jabbok by Mount Gilead, which included the region of Argôb and Mount Bashan, to have originally belonged to the Ammonites, and to have been conquered from them by the Amorites from the west of the Jordan. But this assertion of the Ammonites is disproved in Jephtha's reply; and everywhere else that region is said to have belonged to the Amorite kings Sihôn and Og, while the territory of the children of Ammon lay to the east of it. By adding *not content*, etc., the poet would seem to intimate that even in the time of Solomon, the Ammonites dwelt to the Arnon; but this was evidently a slip of his memory.

house of the Lord." 2 *Kings* xxi. 5. "They have set their abominations in the house which is called by my name to defile it." *Jer.* vii. 30. "As for the beauty of his ornament [i.e. the Temple] he set it in majesty; but they made the images of their abominations and of their detestable things therein." *Ezek.* vii.

20. "And behold, northward, at the gate of the altar, this image of jealousy in the entry." *Id.* viii.—S. N.



In Argob and in Basan, to the stream  
 Of utmost Arnon. Nor content with such  
 Audacious neighbourhood, the wisest heart 400  
 Of Solomon he led by fraud to build  
 His temple right against the temple of God,  
 On that opprobrious hill, and made his grove  
 The pleasant valley of Hinnom, Tophet thence  
 And black Gehenna called, the type of Hell.  
 Next Chemos, the obscene dread of Moab's sons,  
 From Aroar to Nebo and the wild

403. *On that opprobrious hill*, i.e. the hill south of the Mount of Olives, which lay due east of Mount Moriah on which the Temple stood: see 1 Kings xi. 7; 2 Kings xxiii. 13. Milton however may have meant the Mount of Olives itself. In this last passage it is called *the Hill of Destruction* or *of the Snare* (הר חמאשקח Har-Hammashkheeth). We know not what led Milton to use the term 'opprobrious.'—*and made his grove, etc.* It is only said (see Jer. vii. 31) that they built the high-places (רמזים bāmōth) of Tophet in the valley of the Son of Hinnom; but, as the grove was a usual appendage of the high-place, Milton's imagination caught at the agreeable image which it presented. By the way, the word rendered *grove* (רמזים ashēdrāk) is properly, a wooden pillar, and it is usually joined with the worship of Baalim, not of Moloch. The Valley of Hinnom (גיא הנינום Ghē-Hinnōm), or *of the Son* or *Sons of Hinnom*, was the narrow vale on the south side of Jerusalem. He names it 'pleasant,' probably because the King's Garden was in it. Tōphet was the name of the place in this valley in which the offerings were made to Moloch. Milton seems to agree with those who derive it from *tōph* (תפ), timbrel, tambourin, v. 394. It is more generally rendered *Place to be spit on*, or *Place of Burning*, see Gesenius, s. v. It is said that the carcasses of malefactors, etc., used, in after-times, to be burned in the Valley of Hinnom; and the later Jews formed from its name the word *Gehinnōm* (גהנום), *Gehenna*, which they used to express the place of punishment in the future state.

406. *Next Chemos, etc.* See *Pneumatology*, 13.

407. *From Aroer, etc.* We must here observe, that every place here enumerated is to the north of the Arnon, and consequently beyond the borders of Moab, and in the actual territory just before assigned to the Ammonites. But the poet follows the prophets Isaiah and Jeremiah, who (*Is.* xv., xvi.; *Jer.* xlviii.) give all these places to Moab. It is not unlikely that, on the overthrow of the kingdom of Israel, the Moabites advanced and took possession of a great part of the territory of Reuben and Gad. Abarim was the mountain-range opposite Jericho (*Deut.* xxxii. 49), now generally called the Mountains of Moab, and visible from the neighbourhood of Jerusalem. Nebo appears to have been a part of it. Heshbon, Elealeh, and Sibma all lie somewhat to the east of Mount

404. "And they have built the high places of Tophet, which is in the valley of the sons of Hinnom, to burn their sons and their daughters in the fire." *Jer.* vii. 31.—*N.*

Of southmost Abarim ; in Hesebon  
 And Horonaim, Seon's realm, beyond  
 The flowery dale of Sibma clad with vines, 410  
 And Eleälè to the Asphaltic pool.  
 Peor his other name, when he enticed  
 Israel, in Sittim on their march from Nile,  
 To do him wanton rites, which cost them woe.  
 Yet thence his lustful orgies he enlarged  
 Even to that hill of scandal, by the grove  
 Of Moloch homicide, lust hard by hate ;  
 Till good Josiah drove them thence to Hell.  
 With these came they, who, from the bordering flood  
 Of old Euphrates to the brook that parts 420  
 Egypt from Syrian ground, had general names  
 Of Baälim and Ashtaroth, those male,  
 These feminine : for Spirits when they please

Abarim. Horonaim was probably in the same vicinity, but its site is not known. As the poet began with Aroer on the Arnon, one might suppose that he placed the 'Asphaltic Pool,' i.e. the Dead Sea, to the north of the places he had enumerated, while its actual position is to the west, or rather south-west of them. But, like the ancient poets, he attended to melody of numbers rather than to geographic accuracy.

414. *To do him, etc.* The Greek *πέποι λέπδ*, the Latin *facere sacra*.

416. *that hill of scandal*, i.e. 'that opprobrious hill,' v. 408.

419. *from the bordering floods, etc.*, i.e. the whole of Syria or rather of the Promised Land. "Unto thy seed have I given this land, from the river of Egypt unto the great river, the river Euphrates." *Gen.* xv. 18. He names Euphrates *old*, as being known from the earliest times (*Gen.* ii. 14), or rather, seems to have adopted it from "that ancient river, the river Kishon" (*Judges* v. 21). The River of Egypt is thought to be the torrent called the Wady El-Arish at the ancient Rhinocolura.

422. *Of Baalim, etc.* See *Pneumatology*.

423. *for Spirits, etc.* Newton refers us for this notion to Psellus's dialogue *On the Operations of Demons*, Paris, 1615, and to Burton's *Anatomy of Melancholy*, with which latter book Milton was certainly well acquainted. As Milton most probably understood *Gen.* vi. 2 in the literal sense, he was inclined to this notion ; more especially as the Angels always appeared in the male form. Perhaps also he gave credit to the tales of evil spirits assuming the female form to seduce mankind.

408 *seq.* "O vine of Sibma, I will weep for thee ; . . . thy plants are gone over the sea, they reach to the sea of Jazer. The spoiler is fallen upon thy summer-fruits and upon thy vintage." *Jer.* xlviii. 32. "From the cry of Heshbon unto Elealeh, . . . from Zoar unto Horonaim." *Id.* *ib.* 34.

Can either sex assume, or both ; so soft  
 And uncompounded is their essence pure,  
 Not tied or manacled with joint or limb,  
 Nor founded on the brittle strength of bones,  
 Like cumbrous flesh ; but in what shape they choose,  
 Dilated or condensed, bright or obscure,  
 Can execute their aery purposes, 430  
 And works of love or enmity fulfil.  
 For those the race of Israel oft forsook  
 Their living Strength, and unfrequented left  
 His righteous altar, bowing lowly down  
 To bestial Gods ; for which their heads, as low  
 Bowed down in battle, sunk before the spear  
 Of despicable foes. With these in troop  
 Came Astoreth, whom the Phœnicians called  
 Astartè, queen of heaven, with crescent horns ;  
 To whose bright image, nightly by the moon, 440  
 Sidonian virgins paid their vows and songs ;  
 In Sion also not unsung, where stood  
 Her temple on the offensive mountain, built  
 By that uxorious king, whose heart, though large,  
 Beguiled by fair idolatresses, fell  
 To idols foul. Thammuz came next behind,  
 Whose annual wound in Lebanon allured  
 The Syrian damsels to lament his fate,

432. *For those.* He must have dictated 'these,' as in v. 437.

437. *in troop*, i.e. in company. He uses that expression probably because they were called the *host* of heaven. Chapman renders *δουλου* (*Il.* xiii. 459), *in troop*.

443. *the offensive mountain.* See vv. 403, 416.

446. *Thammuz.* See *Pneumatology*, 14 ; *Mythology*, p. 128. The Adonis was a river which had its rise in Lebanon.

444. "And God gave Solomon largeness of heart." 1 *Kings* iv. 59.

445. "It came to pass when Solomon was old that his wives turned his heart after other gods. . . . For Solomon went after Ashtoreth, the goddess of the Zidonians, and after Milcom, the abomination of the Ammonites." 1 *Kings* xi. 4, 5.  
—*K.*

447.

"Luctus monumenta manebunt

Semper, Adoni, mei ; repetitaque mortis imago

Annua plangoris peraget simulamina nostri." *Ov. Met.* x. 735.—*H.*

In amorous ditties all a summer's day,  
 While smooth Adonis from his native rock 450  
 Ran purple to the sea, supposed with blood  
 Of Thammuz yearly wounded. The love-tale  
 Infected Sion's daughters with like heat,  
 Whose wanton passions in the sacred porch  
 Ezekiel saw, when, by the vision led,  
 His eye surveyed the dark idolatries  
 Of alienated Judah. Next came one  
 Who mourned in earnest, when the captive ark  
 Maimed his brute image, head and hands lopt off,  
 In his own temple, on the grunsel-edge, 460  
 Where he fell flat and shamed his worshipers.  
 Dagon his name, sea-monster, upward man  
 And downward fish; yet had his temple high  
 Reared in Azotus, dreaded through the coast  
 Of Palestine, in Gath and Ascalon,  
 And Accaron and Gaza's frontier-bounds.  
 Him followed Rimmon, whose delightful seat  
 Was fair Damascus, on the fertile banks

460. *grunsel*, i.e. ground-sill (*seuil*, Fr.), threshold.

"While sacred arts grovel on the *grunsel* bare." *Hall*, *Sat.* ii. 3.

"The first of house that e'er did *grunsel* lay." *Drayton*, *Owl*.

"Or who the *grundsill* of that work doth lay."

*Id.* *Surrey to Geraldine*.

"Will search the *groundsills* of their city-walls." 2 *Edw.* IV. i. 1.

462. *Dagon*. See *Pneumatology*, 22.

467. *Rimmon*. See *Pneumatology*, 16.

451. "Vel cum *purpureus* populari cæde Caycus  
*Fluxit*." *Ov. Met.* xii. 111.—*K*.

"Flumenque Toleni

*Purpureum* mistis sanguine *fluxit* aquis." *Id.* *Past.* vi. 565.—*K*.

456. "Then said he unto me, Son of man, hast thou seen what the ancients of the house of Israel do in the dark, every man in the chambers of his imagery?" *Ezek.* viii. 12.—*T*.

458. "And when they arose early on the morrow morning, behold, Dagon was fallen upon his face before the ark of the Lord, and the head of Dagon and both the palms of his hands were cut off upon the threshold." 1 *Sam.* v. 4.

466. "Gaza, bello e forte arnese

Da fronteggiare i regni de Soria." *Tasso*, *Ger. Lib.* i. 67.—*K*.

Of Abana and Pharpar, lucid streams.  
 He also against the house of God was bold ; 470  
 A leper once he lost and gained a king,  
 Ahaz his sottish conqueror, whom he drew  
 God's altar to disparage and displace  
 For one of Syrian mode, whereon to burn  
 His odious offerings, and adore the Gods  
 Whom he had vanquished. After these appeared  
 A crew, who, under names of old renown,  
 Osiris, Isis, Orus, and their train,  
 With monstrous shapes and sorceries abused  
 Fanatic Egypt and her priests to seek 480  
 Their wandering Gods disguised in brutish forms  
 Rather than human. Nor did Israel 'scape  
 The infection, when their borrowed gold composed  
 The calf in Oreb, and the rebel king  
 Doubled that sin in Bethel and in Dan,  
 Likening his Maker to the grazed ox,  
 Jehovah, who, in one night when he passed

471. *A leper, etc.*, i.e. Naaman (2 *Kings* v.) and Ahaz (*ib.* xvi.).

481. *Their wandering Gods, etc.* This is a Grecian not an Egyptian notion, arising from the attempt to combine the religion of the two countries. Milton's authority was probably Ovid, *Met.* v. 321 *seq.*

487. *passed*, i.e. was passing ; for Israel left Egypt the very night that the first-born were slain.

469. "Are not Abana and Pharpar, rivers of Damascus, better than all the waters of Israel?" 2 *Kings* v. 12.

"Figlia io son d' Arbilan, che il regno tenne  
 Del bel Damasco." *Tasso, Ger. Lib.* iv. 43.—*D.*

471. "Thy servant [Naaman] will henceforth offer neither burnt offering nor sacrifice unto other gods, but only unto the LORD." 2 *Kings* v. 17.

473. "And saw an altar that was at Damascus, and king Ahaz sent to Urijah the priest the fashion of the altar and the pattern of it according to all the workmanship thereof. And Urijah the priest built an altar according to all that king Ahaz had sent from Damascus. . . . And when the king was come from Damascus the king saw the altar, and the king approached to the altar and sacrificed thereon." 2 *Kings* xvi. 10-12. "He sacrificed to the gods of Damascus that smote him." 2 *Chron.* xxviii. 28.

483. "They made a calf in Horeb and worshiped the molten image. Thus they changed their glory into the similitude of an ox that eateth grass." *Ps.* cvi. 19, 20. "Whereupon the king took counsel and made two calves of gold ; . . . and he set the one in Bethel and the other put he in Dan." 1 *Kings* xii. 28.

From Egypt marching, equaled with one stroke  
 Both her first-born and all her bleating gods.  
 Belial came last, than whom a Spirit more lewd 490  
 Fell not from Heaven, or more gross to love  
 Vice for itself. To him no temple stood  
 Or altar smoked; yet who more oft than he  
 In temples and at altars, when the priest  
 Turns atheist, as did Eli's sons, who filled  
 With lust and violence the house of God?  
 In courts and palaces he also reigns,  
 And in luxurious cities, where the noise  
 Of riot ascends above their loftiest towers,  
 And injury and outrage; and when night 500  
 Darkens the streets, then wander forth the sons  
 Of Belial, flown with insolence and wine.  
 Witness the streets of Sodom and that night  
 In Gibeah, when the hospitable door  
 Exposed a matron to avoid worse rape.

489. *bleating gods*. Under *bleating* he includes *lowing*. Ammon was a ram, Mendes a goat.

490. *Belial*. See *Pneumatology*, 24. Todd quotes from Wierus's *Pseudomonarchia Daemonum*, Basel, 1582 (a book that Milton probably had read) as follows: "Regem Belial aliqui dicunt statim post Luciferum fuisse creatum, ideoque sentiunt ipsum esse patrem et seductorem eorum qui ex Ordine ceciderunt, etc. Quamvis autem Belial ipso qui in terram dejecti sunt præcesserit, alios tamen qui in osulo mansere non antecessit. Cogitur hic divina virtute cum accipit sacrificia munera et holocausta ut vicissim det immolantibus responsa vera." This however would have been no authority in Milton's eyes, and as Belial is not, like Moloch and others, named as one of the gods of the heathen, he asserts that he had no temple or altar. He makes him the patron of lust and riot, on account of the characters of the sons of Belial in the two instances which he gives: *Judges* xix. 22 *seq.*; 1 *Sam.* ii. 12 *seq.*

502. *flown*, i.e. *flowed*, i.q. *overflowed*. Spenser frequently used *overflowed*. "As their country is *overflowed* with water, so are their heads always *overflowed* with wine." Nash, *Pierce Pennylesse's Suppln. to the Devil*, p. 54, ed. Shak. Soc. "Great floods have *flown* from simple sources." *Much Ado about Nothing*, ii. 1.

"There is a place o'erflown with hallowed light." Cowley,  *Davideis*, i. 350.

504. *when, etc.* In the first edit. it stood thus:—

"When hospitable doors  
 Yielded their matrons to prevent worse rape,"

in a general sense; but the poet afterwards properly restricted it to the particular case.

These were the prime in order and in might;  
 The rest were long to tell, though far renowned,  
 The Ionian gods, of Javan's issue held  
 Gods, yet confessed later than Heaven and Earth,  
 Their boasted parents; Titan, Heaven's first-born, 510  
 With his enormous brood, and birthright seized  
 By younger Saturn; he from mightier Jove,  
 His own and Rhea's son, like measure found;  
 So Jove usurping reigned. These first in Crete  
 And Ida known, thence on the snowy top  
 Of cold Olympus ruled the middle air,  
 Their highest heaven; or on the Delphian cliff,

507. *were long to tell.* "Cetera de genere hoc longum est si dicere coner." *Lucr.* iv. 1166. "Ille deos omnes—longum enumerare—creavit." *Ov. Fast.* iv. 95: comp. *Cic. Verr.* iv. 60. "Com'io l'ho tratto saria lungo a dirti." *Dante, Purg.* i. 67. "Lungo sarebbe a raccontarvi quanto." *Ariost. Orland. Fur.* ix. 85. "Long were to tell the troublous seas that toss." *F. Q.* ii. 7, 14. "Whose names were now too long to tell." *Drayton, Polyolb. Song xv.* —K.

508. *The Ionian Gods, etc.* As Milton could hardly be without some knowledge of the gods of India, Scandinavia, etc., we may perhaps suppose that he gave the Ionian gods as examples. The punctuation in Todd is here manifestly incorrect, for it makes the gods the issue of Javan, while the poet's meaning plainly is that they were held to be such by Javan's issue, and such the punctuation gives of his own editions. Javan (i.e. the Ionians) was the son of Japheth (*Gen.* x. 2).

509. *yet confessed, etc.* In the Grecian Theogony, Heaven and Earth are the origin of all, the gods included, while those above-enumerated, according to the poet, existed previous to the creation of heaven and earth. For what follows see Hesiod's *Theogony*, or our own *Mythology of Greece and Italy*. We may observe that there is no such person as Titan in Grecian mythology. The twelve Titans were Heaven's first-born, and it was Heaven who was deprived of his power by his son Kronos or Saturn.

514. *These first in Crete, etc.* He here follows Diodorus, a favourite authority with him: see our *Mythol.* p. 22.

516. *in middle air*, i.e. beneath the æther which Homer (*Od.* vi. 44) describes as extending over their abode.

517. *or on the Delphian cliff, etc.* Περπέσσης Πυθῶνος. *Pind. Ol.* vi. 48 (81); Θεοπέπρεια Δελφῖς πέτρα. *Soph. Œd. Tyr.* 463. Delphi was an oracle of Apollo, Dodona of Jupiter.

496. "He would answer him, Nay; but thou shalt give it me now: and if not I will take it by force." 1 *Sam.* ii. 16. "And how they lay with the women that assembled at the door of the tabernacle of the congregation." *Id.* 22.

515. Ὀλύμπου ἀγάννηφον.—*Il.* i. 420. Οὐλύμπου νυφέντος. *Il.* xviii. 616.—N.

Or in Dodona, and through all the bounds  
Of Doric land ; or who with Saturn old  
Fled over Adria to the Hesperian fields, 520  
And o'er the Celtic roamed the utmost isles.

All these and more came flocking ; but with looks  
Downcast and damp, yet such wherein appeared  
Obscure some glimpse of joy to have found their chief  
Not in despair, to have found themselves not lost  
In loss itself ; which on his countenance cast  
Like doubtful hue. But he, his wonted pride  
Soon recollecting, with high words, that bore  
Semblance of worth not substance, gently raised  
Their fainting courage, and dispelled their fears ; 530  
Then straight commands that, at the warlike sound  
Of trumpets loud and clarions, be upreared  
His mighty standard. That proud honour claimed  
Azazel as his right, a Cherub tall ;  
Who forthwith from the glittering staff unfurled  
The imperial ensign, which, full high advanced,

519. *Doric land*, i.e. Greece, of whose people the Dorians were an important portion.—*or who, etc.* The Roman poets, who alone speak of this event (*Virg. Æn.* viii. 319 *seq.* ; *Ov. Fast.* i. 235 *seq.*), represent the flight of Saturn as solitary to the 'Hesperian fields,' i.e. Italy.

521. *the Celtic*. 'H Κελτική (sc. γῆ or χώρα), as France was termed by the Greeks.—*the utmost isles*, i.e. the British Isles. "Penitus toto divisos orbe Britannos." *Virg. Buc.* i. 66. He here, as elsewhere, uses *utmost* in the sense of outermost, furthest.

526. *In loss itself*, in the utmost, the extreme of, loss, so. that of the bliss of Heaven.—*which, etc.*, i.e. to find that his forces were still so great, caused joy to mingle with his doubts.

528. *recollecting*, i.e. gathering again, recalling, in its original Latin sense.

529. *gently*, i.e. nobly, gallantly ; for it was done with 'high words.'

530. *courage*. He uses this word (as it is used by Chaucer and Spenser) in the sense of *courage*, Fr. ; *coraggio*, It. ; i.e. heart.

534. *Azazel*. See *Pneumatology*, 26.—*Cherub* (see *ib.*), as strength was required for the task.

537. *Shone, etc.* This exactly accords with the Dīrešah-e-Kāwānee, the

533. "Elde the hoor  
That was in the vaunt-ward,  
And bare the baner bfore Deeth,  
By right he it cleymede."

*Vision of Pierce Plowman*, 1411, ed. Wright.—*T.*



Shone like a meteor streaming to the wind,  
 With gems and golden lustre rich emblazed,  
 Seraphic arms and trophies ; all the while  
 Sonorous metal blowing martial sounds : 540  
 At which the universal host up-sent  
 A shout that tore Hell's concave, and beyond  
 Frighted the reign of Chaos and old Night.  
 All in a moment through the gloom were seen  
 Ten thousand banners rise into the air,  
 With orient colours waving ; with them rose  
 A forest huge of spears ; and thronging helms  
 Appeared, and serried shields in thick array  
 Of depth immeasurable. Anon they move  
 In perfect phalanx, to the Dorian mood 550

royal standard of Persia, of which Milton may have read, or rather perhaps heard : see on ii. 3. It is not very clear what he means by 'Seraphic arms and trophies' on a banner.

543. *reign*, i.e. kingdom ; *regnum*, Lat. ; *regno*, It. ; *règne*, Fr. "That straight did lead to Pluto's grisly *rayne*." *F. Q.* ii. 7, 21.—*N.*

546. *With orient colours*. *Orient* is bright. "Of such an *orient* lusture as no diamond can equal." *Reason of Church Government*, book ii. introd. In French it is used as a subst., signifying brightness, as "Ces perles ont de l'*orient* ;" and "Ah ! quelle langue pourrait décrire ces rivages d'un *orient* éternel que j'habite pour toujours." *Paul et Virginie*. The word seems to have owed its use to the brightness of the pearls and other gems of the East. Mandeville and other old writers use *orient* as a constant epithet of pearls. The Italians and Spaniards call them *oriental*.

548. *serried*. It is doubtful if, as Hume says, this word is *locked one within another, linked and clasped together*, from *server*, Fr., or i.q. *serrated*, from *serra*, a saw, with allusion to one of the Roman modes of forming the line of battle.

550. *In perfect phalanx, etc.* In what follows, he had in his view the description which Thucydides gives of the advance of the Spartans at the battle of Mantinea. Hence he says 'phalanx,' for such was the form in which the Greeks always drew up troops, and he adds 'Dorian mood' (i.e. mode), as the Spartans were Dorians by descent, and moreover the Dorian was a solemn mode as compared with the Phrygian and others.

547. "E intorno un bosco abbiám d'aste e di spade."

*Tasso, Ger. Lib. viii. 17.—T.*

"A forest thick of spears about us grew." *Fairfax.—K.*

550. Λακεδαιμόνιοι δὲ βραδέως καὶ ὁπὸ αὐλητῶν πολλῶν νόμῳ ἐγκαθεστάντων [χωροῦντες], οὐ τοῦ θεοῦ χάριν, ἀλλ' ἵνα ὁμαλῶς μετὰ ῥυθμοῦ βαίνοντες προέλθοιεν, καὶ μὴ διασπασθεῖν αὐτοῖς ἡ τάξις. *Thuc.* v. 70.

Of flutes and soft recorders ; such as raised  
 To highth of noblest temper heroes old,  
 Arming to battle, and instead of rage  
 Deliberate valour breathed, firm and unmoved  
 With dread of death to flight or foul retreat ;  
 Nor wanting power to mitigate and swage  
 With solemn touches troubled thoughts, and chase  
 Anguish and doubt and fear and sorrow and pain  
 From mortal or immortal minds. Thus they,  
 Breathing united force with fixèd thought, 560  
 Moved on in silence, to soft pipes that charmed  
 Their painful steps o'er the burnt soil ; and now  
 Advanced in view they stand, a horrid front  
 Of dreadful length and dazzling arms, in guise  
 Of warriors old, with ordered spear and shield,  
 Awaiting what command their mighty chief  
 Had to impose. He through the armed files  
 Darts his experienced eye, and soon traverse  
 The whole battalion views, their order due,  
 Their visages and stature as of Gods ; 570  
 Their number last he sums. And now his heart  
 Distends with pride, and, hardening in his strength,  
 Glories ; for never, since created man,  
 Met such embodied force as named with these

554. *unmoved*, i.e. not to be moved. See Note II. at end of this Book.

555. *With*, i.q. *by*.

556. *Nor wanting power, etc.* Perhaps he had here in his mind the effect of David's harp on the mind of Saul.—*swage*, i.q. *assuage*.

568. *horrid*. He probably uses this word in the original sense of *horridus*, i.e. rough, bristling up with spears.

565. *ordered*, i.e. in due order, the shield on the left arm, the spear erect in the right hand. It was usual with the Grecian troops, when drawn up and not going immediately into action, *τίθεσθαι τὰ ὅπλα*, i.e. lay the spear and shield on the ground before them.

572. *his strength*, i.e. its strength? Milton never used *its* but twice: see above, v. 254 ; *Ode on Nat.* v. 106.

573. *since created man*, i.e. since man was created. A Latinism, *post hominem creatum*.

560. Οἱ δ' ἔρ' ἴσαν σιγῇ μέγα πνεύοντες Ἀχαιοί. *Il.* iii. 8.—*K.*

571. "His heart was lifted up and his mind hardened in pride." *Dan.* v. 20.—*G.*

Could merit more than that small infantry  
 Warred on by cranes : though all the giant-brood  
 Of Phlegra with the heroic race were joined  
 That fought at Thebes and Ilium, on each side  
 Mixed with auxiliar Gods ; and what resounds  
 In fable or romance of Uther's son, 580  
 Begirt with British and Armoric knights ;  
 And all who since, baptized or infidel,  
 Jousted in Aspramont or Montalban,  
 Damasco or Marocco or Trebisonde,  
 Or whom Biserta sent from Afric shore,  
 When Charlemain with all his peerage fell  
 By Fontarabbia. Thus far these beyond  
 Compare of mortal prowess, yet observed  
 Their dread commander. He, above the rest  
 In shape and gesture proudly eminent, 590  
 Stood like a tower ; his form had yet not lost  
 All her original brightness, nor appeared  
 Less than Archangel ruined, and the excess

575. *merit more*, sc. notice.—*that small infantry*, i.e. the Pygmies.—*though*, etc. He places the Giants among them, because the Giant-war occurred long after the creation of Man : for Hercules is said to have fought in it on the side of the Gods. Pindar makes the scene of it to be the Phlegrean Plain.

577. *on each side*, etc. This is only true of the war of Troy, for the Gods took no part in those of Thebes.

580. *In fable or romance*. By the former he perhaps means the history of Geoffrey of Monmouth, and other traditions ; by the latter, chiefly the *Morte d'Arthur*, of which he had been a reader.—*Uther's son*, i.e. Arthur, the son of Uther Pendragon. Armorica is Brittany, which was closely connected by race and language with Britain.

582. *And all who since*, etc. He now passes to the romances of Charlemagne and his peers. The Italian poets use the terms baptized and infidel for Christians and Mohammedans. He seems to employ the following proper names somewhat at random, for the only one of these places at which we hear of any tournament is Damascus (*Orl. Fur.* c. xvii.). Aspramonte is also mentioned, but not in connection with jousts. Montalban merely occurs as the abode of Rinaldo and his family. In the *Orl. Innamorato*, Agramante conveys his troops from Biserta to the coast of Provence, for the invasion of France ; but they have no share in the battle of Roncesvalles, related in the *Morganis Maggiore*, where fell the peerage of Charlemagne, though not himself.

588. *observed*, i.e. watched and obeyed. What grammarians term *verbum pragnans*.

593. *and the excess*, etc. "Lucifer, an archanger, was a cleere bodie compact

Of glory obscured. As when the sun new-risen  
 Looks through the horizontal misty air  
 Shorn of his beams, or, from behind the moon,  
 In dim eclipse disastrous twilight sheds  
 On half the nations, and with fear of change  
 Perplexes monarchs : darkened so yet shone  
 Above them all the Archangel ; but his face 600  
 Deep scars of thunder had intrenched, and care  
 Sat on his faded cheek, but under brows  
 Of dauntless courage and considerate pride,  
 Waiting revenge. Cruel his eye, but cast  
 Signs of remorse and passion to behold  
 The fellows of his crime, the followers rather  
 —Far other once beheld in bliss—condemned  
 For ever now to have their lot in pain ;  
 Millions of Spirits for his fault amerced  
 Of Heaven, and from eternal splendours flung 610  
 For his revolt, yet faithful how they stood,  
 Their glory withered : as, when heaven's fire  
 Hath scathed the forest-oaks or mountain-pines,

of the purest and brightest of the ayre ; but after his fall he was vayed with a grosser substance, and took a new form of darke and thicke ayre, which he still retaineth." *Nash, Pierce Penniless, etc.*, p. 76.

597. *disastrous*. As announcing disaster ("disasters in the sun," *Hamlet*, i. 1) ; and he says, 'on half the nations,' probably with reference to the extent of the earth's surface from which a total eclipse of the sun is visible.

601. *intrenched*, cut into ; *trancher*, Fr. "It was this very sword *intrenched* it." *All's Well that Ends Well*, ii. 1.—*N.*

603. *considerate*, i.e. considering, planning. See Note II. at end of this Book.

605. *passion*, i.e. compassion, feeling.

609. *amerced*, deprived of. A legal term, from *à merci*, set at the discretion of the lord. It has a curious resemblance to the Greek *ήμερε*.

Ὀφθαλμῶν μὲν ἡμερε, δίδου δ' ἡδεῖαν δαιδῆν. *Od.* viii. 64.

613. *scathed*, i.e. injured. This too has a curious resemblance to the Greek *ἀσκηθῆς*, unhurt.—*the forest-oaks, etc.* He names these trees from their usual *habitat*, though he places them on a heath.

598. "Qual, con le chiome sanguinose, orrende,  
 Splendor cometa suol per l'aria adusta,  
 Che i regni muta, e i feri morbi adduce,  
 Ai purpurei tiranni infausta luce." *Tasso, Ger. Lib.* vii. 52.—*K.*

606. "Dnumerans sceleris socios, vernasque fideles." *In Quint. Nov.* 10.—*T.*

With singed top their stately growth though bare  
 Stands on the blasted heath. He now prepared  
 To speak; whereat their doubled ranks they bend  
 From wing to wing, and half enclose him round  
 With all his peers; attention held them mute.  
 Thrice he assayed, and thrice, in spite of scorn,  
 Tears, such as Angels weep, burst forth; at last 620  
 Words interwove with sighs found out their way.

“O myriads of immortal Spirits, O Powers  
 Matchless, but with the Almighty; and that strife  
 Was not inglorious, though the event was dire,  
 As this place testifies, and this dire change  
 Hateful to utter. But what power of mind,  
 Foreseeing or presaging, from the depth  
 Of knowledge past or present, could have feared  
 How such united force of Gods, how such  
 As stood like these, could ever know repulse? 630  
 For who can yet believe, though after loss,  
 That all these puissant legions, whose exile  
 Hath emptied Heaven, shall fail to re-ascend,  
 Self-raised, and repossess their native seat?  
 For me be witness all the host of Heaven  
 If counsels different, or danger shunned  
 By me, have lost our hopes. But he, who reigns

628. *feared*, i.e. apprehended, but with the idea of fear included.—*how*, sc. that.

633. *Hath emptied Heaven*. Comp. ii. 692; v. 710; vi. 166; where he says, in accordance with the opinion of the time, that they were a third of the heavenly host. The opinion was founded on *Rev. xii. 4*: “And his tail drew the third part of the stars of heaven, and cast them to the earth.”

635. *all the host of Heaven*, i.e. all of you. He thus flatters them as being peculiarly the celestial host.

619. Τρις μὲν μιν πελέμιζεν, ἐρύσσεσθαι μενεάων,  
 Τρις δὲ μεθήκε βίη. *Il.* xxi. 176.—*K.*

“Thrice he assayed it from his foot to draw,  
 And thrice in vain to draw it did assay.” *F. Q.* i. 11, 41.—*B.*

“Thrice he began to tell his doleful tale,  
 And thrice the sighs did swallow up his voice.”

*Sacke. Mir. for Mag.* last st.—*B.*

Monarch in Heaven, till then as one secure  
 Sat on his throne, upheld by old repute,  
 Consent or custom, and his regal state 640  
 Put forth at full, but still his strength concealed,  
 Which tempted our attempt, and wrought our fall.  
 Henceforth his might we know, and know our own,  
 So as not either to provoke, or dread  
 New war provoked ; our better part remains  
 To work in close design, by fraud or guile,  
 What force effected not ; that he no less  
 At length from us may find, who overcomes  
 By force hath overcome but half his foe.  
 Space may produce new worlds ; whereof so rife 650  
 There went a fame in Heaven that he ere long  
 Intended to create, and therein plant  
 A generation, whom his choice regard  
 Should favour equal to the sons of Heaven.  
 Thither, if but to pry, shall be perhaps  
 Our first eruption, thither or elsewhere ;  
 For this infernal pit shall never hold  
 Celestial Spirits in bondage, nor the Abyss  
 Long under darkness cover. But these thoughts  
 Full counsel must mature. Peace is despaired— 660

642. *tempted our attempt.* See *Life of Milton*, p. 438. We have been the first, we believe, to discern the origin of these plays upon words, in Milton's desire to imitate the Paronomasia of the sacred writers.

646. *work*, i.e. effect. The part. *wrought* still occurs in this sense.

647. *no less*, i.e. that as we have learned his power by experience, so he may learn ours.

650. *new worlds.* But there had been, at least to their knowledge, no world as yet.—*rife*, i.e. frequent, abundant.

"These astronomers think when Mars doth reign  
 That all debate and discord must be *rife*."

*Gascoigne, The Fruits of War.—K.*

"But Guyon, in the heat of all this strife,  
 Was wary, wise, and closely did await  
 Advantage, whilst his foe did rage most *rife*." *F. Q. ii. 5, 9.—K.*

At the present day *rife* is a word in common use, but it does not appear to have been so in the last century. It is perhaps only another form of *ripe*. Herrick (*Hesp. Past.* 19) has, "Behold him weeping *ripe*."

652. *create*, sc. one of them.

For who can think submission?—war then, war,  
Open or understood, must be resolved.”

He spake, and to confirm his words out-flew  
Millions of flaming swords, drawn from the thighs  
Of mighty Cherubim; the sudden blaze  
Far round illumined Hell. Highly they raged  
Against the Highest, and fierce, with grasped arms,  
Clashed on their sounding shields the din of war,  
Hurling defiance toward the vault of Heaven.

There stood a hill not far, whose grisly top 670  
Belched fire and rolling smoke; the rest entire  
Shone with a glossy scurf, undoubted sign  
That in his womb was hid metallic ore,  
The work of sulphur. Thither, winged with speed,  
A numerous brigade hastened: as when bands  
Of pioneers, with spade and pickaxe armed,  
Forerun the royal camp, to trench a field  
Or cast a rampart. Mammon led them on,

662. *understood*, i.e. not expressed, secret: comp. ii. 41, 187.

669. *Clashed, etc.* It was the custom of the Roman soldiers to express their applause of the harangues of their leaders by striking their swords against their shields.

669. *the vault of Heaven.* Milton again forgets that the scene is in Hell, not upon earth.

671. *entire, omne, totum*, i.e. all the rest: Latinism.

673. *womb*, i.e. interior. Thus Virgil (*Æn.* ii. 20, 38) has *uterus* of the wooden horse.

674. *The work of sulphur.* Perhaps because metals are very generally found in the state of sulphurets, i.e. combined with sulphur. But Stillingfleet observes that Agricola (*De Re Metal.* p. 520) says that it was the common opinion of chemists that metals were composed of sulphur and quicksilver. We learn the same from the alchemical poems printed with the *Roman de la Rose*.

676. *winged with speed*, i.e. speed or haste giving them wings.

664. “And a flaming sword which turned every way.” *Gen.* iii. 24.

“Quasi in quel punto mille spade ardenti  
Furon vedute fiammeggiar insieme.” *Tasso, Ger. Lib. v. 28.—B.*

667. “Therewith they gan to hurlen greedily,  
Redoubted battaile ready to darraine,  
And clash their shields and shake their swords on high.”

*F. Q. i. 4, 40.—Upton.*

688. “Aurum irreperitum, et sic melius situm.”

*Hor. Carm. iii. 3, 49.—K.*

Mammon, the least erected Spirit that fell  
 From Heaven ; for even in Heaven his looks and thoughts  
 Were always downward bent, admiring more 681  
 The riches of Heaven's pavement, trodden gold,  
 Than aught divine or holy else enjoyed  
 In vision beatific. By him first  
 Men also, and by his suggestion taught,  
 Ransacked the centre, and with impious hands  
 Rifled the bowels of their mother-earth  
 For treasures better hid. Soon had his crew  
 Opened into the hill a spacious wound,  
 And digged out ribs of gold. Let none admire 690  
 That riches grow in Hell ; that soil may best  
 Deserve the precious bane. And here let those  
 Who boast in mortal things, and wondering tell  
 Of Babel and the works of Memphian kings,  
 Learn how their greatest monuments of fame  
 And strength and art are easily outdone  
 By Spirits reprobate, and in an hour

679. *Mammon*. See *Pneumatology*, 25. Spenser's account of Mammon and his cave (*F. Q.* ii. 7) was probably in Milton's mind here and elsewhere.—*erected*, sc. in mind. There seems however to be a kind of play on the word.

683. *ought . . . else*. These words join in sense, but he separates them in the classic mode.

684. *In vision beatific*, i.e. the happy-making sight, *visio beatifica* ; the scholastic phrase for the joys of heaven.—*By him, etc.* Edwards (*ap.* Todd) very justly observes that the phraseology here is similar to that in such expressions as : It was you and your persuasion ; It was he and his example.—*And* means, as in the Classics and the Bible, *even, that is to say*. Shakespeare constantly uses *suggestion* in the sense of incitement, temptation.

686. *the centre*. See on *Comus*, v. 382. Here he uses it as equivalent with interior.—*impious*. He seems to use this word in its Latin sense of *undutiful, unnatural*, as he is speaking of 'mother Earth.'

690. *admire*, i.e. wonder. In its Latin sense.—*that soil*, i.e. for that soil. A usual ellipse.

694. *Of Babel, etc.*, i.e. the tower of Babel ; or rather the temple of Belus, in Babylon (see *Herod.* i. 181), and the Pyramids of Egypt.

695. *Learn, etc.* Newton, who is followed by Todd, says that *strength* and *art* are not genitives, and that the construction is : *Learn how their greatest monuments of fame*, and how their *strength and art*, etc. We cannot agree with this. Milton evidently uses 'strength' in the sense of power (*vis*) ; and these were surely monuments of the power and skill of those who constructed them.

697. *and in an hour*, sc. performed, by zeugma.



What in an age they, with incessant toil  
 And hands innumerable, scarce perform.  
 Nigh on the plain in many cells prepared, 700  
 That underneath had veins of liquid fire  
 Sluiced from the lake, a second multitude  
 With wondrous art founded the massy ore,  
 Severing each kind, and scummed the bullion dross ;  
 A third as soon had formed within the ground  
 A various mould, and from the boiling cells  
 By strange conveyance filled each hollow nook :  
 As in an organ, from one blast of wind,  
 To many a row of pipes the sound-board breathes.  
 Anon out of the earth a fabric huge 710

700. *cells prepared*, i.e. prepared cells, formed for this purpose.

703. *founded*, i.e. melted (*fndd*). This is the reading of the first edition ; the second and subsequent, till Bentley restored the true one, read *found out*.

704. *Severing each kind*, sc. from the sulphur and other substances : or perhaps he supposed the metals to be all mixed together in the ore.—*the bullion dross*, i.e. the metallic dross. The origin of the word *bullion* is unknown.

706. *A various mould*, i.e. various moulds ? He would seem to use the word *mould* in what is called the collective sense.

709. *To many*, etc. For an explanation of this place, see *Life of Milton*, p. 433.

710. *Anon*, etc. There is great probability in Peck's conjecture that this image was supplied by the machinery employed by Inigo Jones in those stately Masks which adorned the Courts of the Stuart monarchs. Todd quotes, from *The Stage Condemned* (Lond. 1698), the following description of one acted on the Sunday after Twelfth-Night in 1637 : " In the further part of the scene *the earth opened*, and there *rose up* a richly adorned *palace*, seeming all of goldsmiths' work, with porticoes vaulted on *pillasters* of rustick work ; their bases and capitals of gold. . . . Above these ran an *architrave*, *frieze* and *coronis* of the same ; the *frieze* enriched with jewels. . . . When this palace was arrived to the light, the whole scene was changed into a peristillium of two orders, *Doric* and *Ionick*," etc. We certainly have here, we may say, an exact description of 'the palace of great Lucifer,' and as this Mask was acted just the year before Milton set out on his travels, he may have got a description of it from some friend, perhaps Harry Lawes, who published our poet's *Mask of Comus* this very year.

As for the architectural terms, we may observe that *pilasters* are those flat pillars (if we may so term them) that are in the walls of edifices, generally behind columns : the *architrave* is that part of the entablature which rests immediately on the columns ; the *frieze* the part above it, on which the sculptures usually are set ; and the *cornice* the upper overhanging part.

704. "Some scummed the dross that from the metal came." *F. Q.* ii. 7, 26.—*K.*

Rose, like an exhalation, with the sound  
 Of dulcet symphonies and voices sweet,  
 Built like a temple, where pilasters round  
 Were set, and Doric pillars overlaid  
 With golden architrave; nor did there want  
 Cornice or frieze, with bossy sculptures graven;  
 The roof was fretted gold. Not Babylon  
 Nor great Alcairo such magnificence  
 Equalled in all their glories, to enshrine  
 Belus or Serapis their gods, or seat 720  
 Their kings, when Egypt with Assyria strove  
 In wealth and luxury. The ascending pile  
 Stood, fixed her stately highth, and straight the doors  
 Opening their brazen folds discover wide  
 Within her ample spaces, o'er the smooth

716. *graven*, i.e. embossed, the Latin *calatus*; for the figures are always in relief, as is expressed by the word *bossy*.—*fretted*, i.e. adorned, ornamented; from A.-S. *ƿræteƿ*, ornament.

"The roof of the chamber

With golden cherubims is *fretted*." *Cymb.* ii. 4.—*T.*

"Look you this brave o'erhanging firmament, this majestical roof *fretted* with golden fires." *Hamlet*, ii. 2.—*K.* Fretted-work would therefore seem to have been appropriated to ceilings.

717. *Not Babylon, etc.*, i.e. neither the temples nor palaces of ancient Babylon nor Memphis (which he calls Alcairo, though this last was not built till the tenth century of the Christian era, and that by the Moslems) could equal it.

720. *Serapis*. This was not one of the original gods of Egypt. His worship was introduced there, in the time of the Ptolemies, from Asia Minor. The *a* in this name is long, but the Greek accentuation is *Σέρapis*, which Milton may have followed, for he could hardly have taken as authority the "*Isis enim et Serapis*" of Prudentius, and the "*Te Serapin Nilus*" of Martianus Capella, quoted by Pearce.

722. *ascending*, having ascended, which had ascended; by enallage of the present for the past participle: comp. iv. 607.

723. *Stood, etc.* We have placed a comma after *stood*, as *fixed, etc.*, corresponds with the Latin abl. abs.

724. *fold*s; *valea*, leaves.—*within*, an adv.—*spaces*; *spatia*, Lat.

711. *Καρφαλίμους δ' ἀνέδου πολιῆς ἀλός, ἡδὲ δμίχλη.* *Il.* i. 359.—*K.*

712. "All the while sweet birds thereto applide  
 Their dainty lays and dulcet melody." *P. Q.* iii. 1, 40.—*T.*

723. "Reseratis aurea valvis  
 Atria tota patent." *Os. Met.* iv. 761.—*K.*

And level pavement. From the archèd roof  
 Pendent, by subtle magic, many a row  
 Of starry lamps and blazing cressets, fed  
 With naphtha and asphaltus, yielded light  
 As from a sky. The hasty multitude  
 Admiring entered, and the work some praise  
 And some the architect. His hand was known  
 In Heaven by many a towered structure high,  
 Where sceptred Angels held their residence,  
 And sat as princes, whom the supreme King  
 Exalted to such power, and gave to rule,  
 Each in his hierarchy, the orders bright :  
 Nor was his name unheard or unadored

730

727. *Pendent*. This belongs to *many a row*.

728. *cressets*. This word is perhaps used improperly here, for it is said to be a *beacon* light. Hanmer derives it from *croisette*, Fr., because the beacons anciently had crosses on them. Mr. P. Collier says it was so named because the fire was placed on a little cross. Milton was probably led to use the word by Shakespeare.

"At my nativity

The front of heaven was full of fiery shapes  
 Of burning *cressets*." 1 *Hen. IV.* iii. 1.

Golding uses 'a burning cresset' to translate *facem* in Ovid, *Met.* iv. 481, and *jubar*, *id. ib.* xv. 841; so that the above derivations are very dubious.

729. *With naphtha and asphaltus*. The former is the liquid, the latter the solid substance.

732. *His hand*, i.e. for his hand: see on v. 691.

736. *gave to rule*. He here, and elsewhere (iii. 243; ix. 818), uses the inf. as a subst., in imitation of the classic languages. The same is to be found in the Italian and some other modern languages. He may have had in view "*Et mulcere dedit fluctus*." *Virg. Æn.* i. 65.

738. *his name*, i.e. himself: comp. ii. 964. A Latinism. "*Silvius, Albanum nomen*." *Æn.* vi. 763. *Καὶ ἀπεκράνθησαν ἐν τῇ σεισμῇ ὀνόματα ἀνθρώπων χιλιάδες ἑκαττά.* *Apoc.* xi. 13.—*N*. The Greeks knew nothing of the name Mammon; their term was Hephæstos.

725. "Hinc ampla vacuis spatia laxantur locis."

*Sen. Her. Fur.* iii. 673.—*TA*.

726. "Vocemque per ampla volutant

Atria; dependent lychni laquearibus aureis  
 Incensi, et noctem flammis funalia vincunt."

*Virg. Æn.* i. 725.—*K*.

740. "Qualis in Ægeam proles Junonia Lemnon

Deturbata sacro cecidit de limine coeli." *Nat. Non Pati, Sen.* 23.—*W*.

In ancient Greece; and in Ausonian land  
 Men called him Mulciber; and how he fell 740  
 From Heaven they fabled, thrown by angry Jove  
 Sheer o'er the crystal battlements; from morn  
 To noon he fell, from noon to dewy eve,  
 A summer's day; and with the setting sun  
 Dropt from the zenith, like a falling star,  
 On Lemnos, the Ægean isle. Thus they relate,  
 Erring; for he with this rebellious rout  
 Fell long before: nor aught availed him now  
 To have built in Heaven high towers, nor did he 'scape  
 By all his engines, but was headlong sent 751  
 With his industrious crew to build in Hell.

Meanwhile the wingèd haralds, by command  
 Of sovran power, with awful ceremony  
 And trumpet's sound, throughout the host proclaim  
 A solemn council forthwith to be held  
 At Pandemonium, the high capital  
 Of Satan and his peers. Their summons called,  
 From every band and squared regiment,  
 By place or choice the worthiest; they anon

742. *from morn, etc.* Newton justly observes how Milton lengthens out the whole day of Homer.

746. *Ægean*: see *Life of Milton*, p. 449. "For in those days might only shall be admired" (xi. 689), forms a perfect parallel in scansion.

750. *engines*, i.e. devices, contrivances, *ingenia*.

"'Gainst him yet vain did all her *engines* prove."

*Fairfax, Godf. of Bul.* v. 15.—*B.*

753. *the winged haralds*, i.e. the Angelic heralds; for they were all winged. In the first and second editions the word is *haralds*, which we have retained, as we think it likely that Milton directed it to be so spelt, wishing in this, as in *soveran*, to imitate the orthography of his favourite Italian.

756. *Pandemonium*. He formed this word in imitation of Panionion and others, which however were used of assemblies, not of places.

759. *By place or choice, etc.* He may have had in his mind the Officers and the Agitators of the Parliamentary army, of whom the latter were chosen by the soldiers.

742. Ἐβδον παννύχιος, καὶ ἐπ' ἡῶ, καὶ μέσον ἡμῶν,  
 Δόσετό τ' ἥλιος, καὶ με γλόκνυς θπνος ἀνῆκεν. *Od.* vii. 288.—*N.*

745. Οἶον δ' ἀστέρα ἦκε Κρόνου παῖς ἀγκυλομήτεω

Τῷ εἰκυῖ' ἤϊεν ἐπὶ χθόνα Παλλὰς Ἀθήνη. *Il.* iv. 75.—*K.*

With hundreds and with thousands trooping came 760  
 Attended. All access was thronged, the gates  
 And porches wide, but chief the spacious hall—  
 Though like a covered field, where champions bold  
 Wont ride in armed, and, at the Soldan's chair,  
 Defied the best of Panim chivalry  
 To mortal combat, or career with lance—  
 Thick swarmed, both on the ground and in the air,  
 Brushed with the hiss of rustling wings. As bees,  
 In spring-time when the sun with Taurus rides,  
 Pour forth their populous youth about the hive 770  
 In clusters; they, among fresh dewes and flowers,  
 Fly to and fro, or on the smoothed plank,

760. *hundreds*. In the Errata to the first edit., *hundreds* is given as a correction of this word. Such then was probably Milton's own mode of spelling it; but we see no necessity for adhering to it.

761. *All access*, i.e. every place of entrance, namely, 'the gates and porches wide.' We have followed the punctuation of the poet's own editions. There ought perhaps to be a semicolon at 'wide.'

763. *Though, etc.* We think, with Richardson, that 'covered field' is a rendering (though an incorrect one) of *champ-clos*, the lists in which tournaments were held in the presence of kings and nobles. We do not recollect, in the Italian romances, any instance of the custom here alluded to.

764. *Soldan*, i.q. Sultan; *Soldano*, It.—*Panim*, i.q. Pagan. Both these words had long been in use.

766. *To mortal, etc.*, i.e. to the combat à l'outrance, or to the more gentle passage-of-arms, in which no lives were lost.

769. *when the sun, etc.* Bentley, who would read '*is* Taurus,' asks "Does Taurus ride too? a constellation fixed;" to which we might reply, Certainly, for, according to the Ptolemaic system, he goes, with the rest of the celestial bodies, round the earth. The word 'ride,' however, belongs only to the sun, and was suggested by the classic idea of his chariot and horses.—*with* is *apud*.

767 seq. "Ac volut in pratia, ubi apes æstate serena  
 Floribus insidunt variis, et candida circum  
 Lilia funduntur, strepit omnis murmuræ campus."

Virg. *Æn.* vi. 707.—W.

"Qualis apes æstate nova per florea rura  
 Exercet sub sole labor, cum gentis adultos  
 Educunt fœtus." *Id. ib.* i. 480.—N.

Ἦντε θνεα εἰσι μελισσῶν ἀδινδῶν,  
 Πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενῶν  
 Βοτρυδὸν δὲ πέτονται ἐπ' ἀνθεσιν εἰαρινοῖσιν,  
 Αἰ μὲν τ' ἐνθα ἅλις πεποτῆται, αἰ δὲ τε ἐνθα. *Il.* ii. 87.—N.

The suburb of their straw-built citadel,  
 New rubbed with balm, expatiate and confer  
 Their state-affairs: so thick the aery crowd  
 Swarmed and were straitened; till, the signal given,  
 Behold a wonder! They but now who seemed  
 In bigness to surpass earth's giant-sons,  
 Now less than smallest dwarfs in narrow room  
 Throng numberless, like that pygmean race 780  
 Beyond the Indian mount, or faery elves,  
 Whose midnight revels, by a forest-side  
 Or fountain, some belated peasant sees,  
 Or dreams he sees, while overhead the moon  
 Sits arbitress, and nearer to the earth  
 Wheels her pale course; they, on their mirth and dance  
 Intent, with jocund music charm his ear:  
 At once with joy and fear his heart rebounds.  
 Thus incorporeal Spirits to smallest forms  
 Reduced their shapes immense, and were at large, 790  
 Though without number still, amidst the hall  
 Of that infernal court. But far within,  
 And in their own dimensions like themselves,  
 The great Seraphic Lords and Cherubim

774. *expatiate, etc.*, sc. on. See *Life of Milton*, p. 437. We would not, with Callander, take it in the physical sense of *walk about, spatior*.

781. *faery elves*. This term had been used by Golding in his translation of Ovid: see *Fairy Mythology*, p. 11.

785. *nearer to the earth, etc.* By this he perhaps means that she was at the full, when she appears to be nearer to the earth. He says she 'sits arbitress,' i.e. as judge, a kind of president of their games.—*course*, i.e. progress, *cursus*. "The stars in their *courses* fought against Sisera." *Judges* v. 20.

788. *rebounds*. The Italian *balza*.

795. *conclave*. It is not unlikely that, as Newton observes, he may have had the Roman Conclave in his mind.

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780. "Supra hos [gentem circa fontem Gangis] extrema in parte montium Trispithami Pygmæique narrantur." *Plin. Nat. Hist.* vii. 2, 26.—*T.*

783. "Ὡς τίς τε νέε' ἐν ἡματι μήνην

Ἥ Ἰδεν ἢ ἰδόκησεν ἐπαχλύουσιν ἰδεσθαι. *Apoll. Rh.* iv. 1479.—*T.*

784. "Jam Cytherea chorus ducit Venus, imminente luna,

Junctæque Nymphis Gratiae decentes

Alterno terram quatiant pede." *Hor. Carm.* i. 4, 5.—*K.*

In close recess and secret conclave sat,  
 A thousand demi-gods on golden seats,  
 Frequent and full. After short silence then  
 And summons read the great consult began.

NOTE I., ON c. 303.

Vallombrosa is the site of a celebrated convent, built in a recess on the side of a mountain, about eighteen miles east of Florence, from which city it is visible. If we recollect right, our guide informed us that the name Vallombrosa is restricted to the recess in which the convent stands, where there certainly are no brooks, and no trees but firs and pines. But Milton probably meant the sub-jacent valley, through which runs a stream named the Viamo, and where there is abundance of chestnuts and other deciduous trees. Miss Seward, in a letter quoted by Southey in his *Ballads*, says, "I have heard my father say that when he was in Italy with Lord Charles Fitzroy, they travelled through [visited?] Vallombrosa in autumn, after the leaves had begun to fall, and that their guide was obliged to try what was land and what water, by pushing a long pole before him, which he carried in his hand, the vale being so very irriguous, and the leaves so totally covering the stream." Judging by the appearance of the valley when we saw it, in the month of June, we are inclined to suspect some exaggeration in this account. Milton probably witnessed the autumnal aspect of the valley, for he was in Florence in September, 1638 (see our *Life*, etc. p. 20). As to the tradition of his having dwelt there for some days as a recluse, noticed in the following lines by Wordsworth, we cannot give it any credence, it is so totally out of harmony with Milton's character and his religious ideas.

"Near that Cell, yon sequestered Retreat high in air,  
 Where our Milton was wont lonely vigils to keep,  
 For converse with God, sought through study and prayer.  
*At Vallombrosa.*"

With respect to Vallombrosa, Mr. Todd is, in our opinion, quite wrong in saying, "It is thus sweetly described by Ariosto, *Orl. Fur.* xxii. 36:—

'Così fu nominata una badia  
 Rioca e bella, nè men religiosa,  
 E cortese a chiunque vi venia.'"

It must surely have been a convent in France that the poet meant; for he would never have sent Ruggiero all the way to Tuscany for baptism, when that rite could have been as well performed anywhere else.

Rogers, in his poem of *Jacqueline*, speaks of a place in Provence named Vallombrè; but he says nothing of a monastery.

## NOTE II., ON v. 554.

The Latins, not having the same variety of participles as the Greeks, used those they had with the greater freedom.

1. The pres. part. active expressed an active past, as,—

“Inde Rubos fessi pervenimus, utpote longum  
*Carpentes iter.*” *Hor. Sat. i. 5, 94.*

2. The past part. of neuter verbs (for such it must be) was used as a pres. part., as *fluxus*, flowing, fleeting.

3. The past part. of deponents expressed the pres., or perhaps more properly habit, quality.

“Interea, longum cantu *solata* laborum,  
Arguto conjux percurrit pectine telas.” *Virg. Geor. i. 293.*

4. The passive part. was used as an adj. in *-bilis*, or as the future in *-dus*.

“Tum validos *flexos* incurvant viribus arcus.” *Virg. Æn. v. 500.*

“Sed rex nihil jam *inspectum* Metello credens.” *Sall. Jug. lxxvi.*

It is remarkable that all of these, except No. 2, are to be found in the English language; ex. gr. :—

1. “So *saying*, a noble stroke he lifted high.” *Par. Lost, vi. 189.*

“*Rising* in clouded majesty, at length  
Apparent queen unveiled her peerless light.” *Ib. iv. 607.*

3. As the English has no deponent it uses the past part.

“And mutually *participate*, did minister.” *Coriol. i. 1.*

“While I have decked the sea with drops full salt,  
Under my burden *groaned.*” *Tempest, i. 2.*

“If virtue no *delighted* beauty lack.” *Othel. i. 3.*

It sometimes expresses the past part. active, as,—

“Was the first man that leaped, *cried* Hell is empty.” *Temp. i. 2.*

So when we say a *well-read* and *well-spoken* man, we express the habit or quality. It is the same in the French, Italian, and Spanish languages, as, ‘un homme *réfléchi.*’

4. “Joying together in *unblamed* delight.” *F. Q. vi. 2, 43.*

“And *unavoided* is the danger now.” *Rich. II. ii. 1.*

“In most *admired* disorder.” *Macb. iii. 4.*

“Should seek a plaster by *condemned* revolt.” *K. John, v. 2.*

We find 3 and 4 combined in the following passage :—

“The quality of mercy is not *strained* (4) ;  
It droppeth as the gentle rain from heaven  
Upon the place beneath. It is twice *blessed* (3) :  
It blesseth him that gives and him that takes.”

*Merch. of Ven. iv. 1.*

It is merely a peculiarity of the English language to use the pres. as a past :—



"In courtesy gives *undeserving* praise." *Love's Lab. Lost*, v. 2.

"Your *discontenting* father strive to qualify." *Winter's Tale*, iv. 3.

The French however used to employ their *déplaisant* in a similar manner; otherwise we might suspect a printer's error in those lines.

The English language often cuts off the final *s* of its participles. Thus we have *ago* for *agone*, *ope* for *open*, *got* for *gotten*, *broke* and *spoke* for *broken* and *spoken*, etc. In Chaucer and our elder poets, these elided participles are very numerous. The same practice appears in the kindred Netherlandish or Dutch language. In a similar manner it elided the participles in *-ed*. Thus we have *wet* for *wetted*; *quit* for *quitted*; and we meet *bloat*, *heat*, *graft*, *lift*, etc. There is also a large class, as *satiate*, *elate*, *compact*, belonging to verbs derived from the Latin; but as these might be said to be formed direct from the Latin we will not dwell on them.

From the connection between the perfect tense and the participle, we find the former used at times for the latter. Thus we meet *took*, *shook*, *rode*, *drove*, *ran*, *smote*, *forsook*, *rose*, *wrote*, *drank*, etc., used as participles. We still use as such, *struck*, *sat*, *held*, and some others. Wordsworth has even *bade*. In like manner the participle is used for the perfect, as *sunk*, *sung*, *hung*, *rung*, etc.

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## BOOK II.

## THE ARGUMENT.

The consultation begun, Satan debates whether another battle be to be hazarded for the recovery of Heaven; some advise it, others dissuade: a third proposal is preferred, mentioned before by Satan, to search the truth of that prophecy or tradition in Heaven concerning another world, and another kind of creature, equal or not much inferior to themselves, about this time to be created; their doubt who shall be sent on this difficult search; Satan their chief undertakes alone the voyage, is honoured and applauded. The council thus ended, the rest betake them several ways, and to several employments, as their inclinations lead them, to entertain the time till Satan return. He passes on his journey to Hell-gates, finds them shut, and who sat there to guard them, by whom at length they are opened, and discover to him the great gulf between Hell and Heaven; with what difficulty he passes through, directed by Chaos, the Power of that place, to the sight of this new World which he sought.

HIGH on a throne of royal state—which far  
 Outshone the wealth of Ormuz and of Ind,  
 Or where the gorgeous East with richest hand  
 Showers on her kings barbaric pearl and gold—  
 Satan exalted sat, by merit raised

1. *High, etc.* Milton may here have had in his mind the opening of the second book of Ovid's *Metamorphoses*.

2. *the wealth, etc.* Ormuz, an island in the Persian Gulf, was famous for its pearl-fishery; and it was well known from the narratives of the conquest of it by the Portuguese. By the wealth of Ind (i.e. India) may be principally meant the diamond-mines of Golconda; but the narratives of Sir Thomas Roe, Sir Thomas Herbert, and others, had given the most exalted notions of the wealth and magnificence of the Mogul sovereigns of India.

3. *Or where, etc.* He probably, as we shall see, means Tartary, the realm of Zinghis Khan and of Timûr or Tamerlane, including perhaps Persia. See Note at end of this Book.

4. *barbaric, i.e. Asiatic.* In the Latin sense. So *Barbaria* (*Hor. Ep. i. 2, 7*) is i.e. Asia.

To that bad eminence ; and, from despair  
 Thus high uplifted beyond hope, aspires  
 Beyond thus high, insatiate to pursue  
 Vain war with Heaven, and, by success untaught,  
 His proud imaginations thus displayed :

10

“ Powers and Dominions, deities of Heaven—  
 For since no Deep within her gulf can hold  
 Immortal vigour, though oppressed and fallen,  
 I give not Heaven for lost ; from this descent  
 Celestial virtues rising will appear  
 More glorious and more dread than from no fall,  
 And trust themselves to fear no second fate—  
 Me though just right, and the fixed laws of Heaven,  
 Did first create your leader, next free choice,  
 With what besides, in counsel or in fight,  
 Hath been achieved of merit, yet this loss  
 Thus far at least recovered hath much more  
 Established in a safe unenvied throne,  
 Yielded with full consent. The happier state

20

6. *from despair*, i.e. from a state of despair.

8. *to pursue*. He uses the inf. here in an unusual manner for the gerund, *in pursuing*.

9. *success*. In the classic sense of *event*, either good or ill.

12. *For, etc.*, sc. I call you thus. As Monboddo justly observed, *vv.* 12-17 are parenthetic, and we have therefore so printed them.—*hold*, i.e. retain.

15. *virtues*, i.e. powers : see on i. 320.

24. *happier*, i.e. more fortunate, more exalted, *felicior*.

1. “ High above all a cloth of state was spread,  
 And a rich throne, as bright as sunny day,  
 On which there sat, most brave embellished  
 With royal robes and gorgeous array,  
 A maiden Queen, that shone as Titan’s ray.” *F. Q.* i. 4, 8.—*Th.*

3. “ It did pass  
 The wealth of the East and pomp of Persian kings.” *Ib.* iii. 4, 23.—*N.*  
 “ Like a rude and savage man of Inde  
 At the first opening of the gorgeous East.”

*Love’s Lab. Lost*, iv. 3.—*C.*

4. “ Barbarico postes auro spoliisque superbi.” *Æn.* ii. 504.—*N.*  
 “ E ricco di barbarico ornamento  
 In abito regal splendor si vede.” *Tasso, Ger. Lib.* xvii. 10.—*Th.*
21. “ Molto egli oprò col senno e con la mano.” *Id. ib.* i. 1.—*K.*

In Heaven, which follows dignity, might draw  
 Envy from each inferior; but who here  
 Will envy whom the highest place exposes  
 Foremost to stand against the Thunderer's aim  
 Your bulwark, and condemns to greatest share  
 Of endless pain? Where there is then no good 30  
 For which to strive, no strife can grow up there  
 From faction; for none sure will claim in Hell  
 Precedence, none whose portion is so small  
 Of present pain that with ambitious mind  
 Will covet more. With this advantage then  
 To union and firm faith and firm accord,  
 More than can be in Heaven, we now return  
 To claim our just inheritance of old,  
 Surer to prosper than prosperity  
 Could have assured us; and by what best way, 40  
 Whether of open war or covert guile,  
 We now debate; who can advise may speak."

He ceased, and next him Moloch, sceptred king,  
 Stood up, the strongest and the fiercest Spirit  
 That fought in Heaven, now fiercer by despair.  
 His trust was with the Eternal to be deemed  
 Equal in strength, and rather than be less  
 Cared not to be at all. With that care lost  
 Went all his fear; of God, or Hell, or worse  
 He recked not, and these words thereafter spake: 50

33. *none*, i.e. there is none.

43. *next him*, i.e. beside him, close by him; or immediately after him.—*king*.  
 This is the translation of 'Moloch.'

46. *was*, i.e. had been.

48. *care*. This subst. is, by a figure common in the classic writers, included  
 in the preceding verb.—*lost*. This part. belongs to *fear* in the next line.

50. *recked*, i.e. cared. *Reck* and *reckon* are akin. *Reckless* (*ruchlos*, Gr.) is  
 abandoned, profligate.—*thereafter*, i.e. in accordance with these sentiments.

40. "It now behoves us to advise  
 Which way is best to drive her to retire,  
 Whether by open force or counsel wise,  
 Areed, ye sons of God! as best ye can devise." *F. Q.* vii. 6, 21.—*T.*

43. Οἱ δ' ἐπαρέστησαν, πείθοντό τε ποιμένοι λαῶν  
 Σκηπτούχοι βασιλῆες. *Π.* ii. 85.—*K.*

"My sentence is for open war. Of wiles,  
 More unexpert, I boast not; them let those  
 Contrive who need, or when they need, not now.  
 For while they sit contriving, shall the rest,  
 Millions that stand in arms, and longing wait  
 The signal to ascend, sit lingering here,  
 Heaven's fugitives, and for their dwelling-place  
 Accept this dark opprobrious den of shame,  
 The prison of his tyranny who reigns  
 By our delay? No, let us rather choose, 60  
 Armed with Hell-flames and fury, all at once  
 O'er Heaven's high towers to force resistless way,  
 Turning our tortures into horrid arms  
 Against the torturer; when to meet the noise  
 Of his almighty engine he shall hear  
 Infernal thunder, and for lightning see  
 Black fire and horror shot with equal rage  
 Among his Angels, and his throne itself  
 Mixed with Tartarean sulphur and strange fire,  
 His own invented torments. But perhaps 70  
 The way seems difficult and steep to scale  
 With upright wing against a higher foe—  
 Let such bethink them, if the sleepy drench

51. Addison has imitated this and the following speech in those of Sempronius and Lucius in his *Cato*.

63. *our tortures*, i.e. the instruments of them, v. 61.

69. *Mixed with*, i.e. filled with. In the Latin sense. Pearce quotes:—

"At domus interior gemitu miseroque tumultu  
 Miscetur." *Virg. Æn.* ii. 487.

—*Tartarean*. This should probably be read *Tartaræan*: see *Life of Milton*, p. 449.

73. *such*, i.e. those who think so.

51. "Faccia Ismeno, incantando, ogni sua prova;  
 Egli a cui le malie son d' arme in vece;  
 Trattiamo il ferro pur noi cavalieri:  
 Quest' arte è nostra, e in questa sol si spera."

*Tasso, Ger. Lib.* ii. 51.—*T.*

64. Τοῖον παλαιστὴν νῦν παρασκευάζου

Ἐπ' αὐτὸς αὐτῷ, δυσμαχάτατον τέρας·

\*Ὅς δὴ κεραυνὸν κρείσσον' εὐρήσει φλόγα,

Βροντῆς θ' ὑπερβάλλοντα καρτερὸν κτύπον. *Æsch. Prom.* 920.—*T.*

Of that forgetful lake benumb not still,  
 That in our proper motion we ascend  
 Up to our native seat; descent and fall  
 To us is adverse. Who but felt of late,  
 When the fierce foe hung on our broken rear  
 Insulting, and pursued us through the Deep,  
 With what compulsion and laborious flight 80  
 We sunk thus low? The ascent is easy then;  
 The event is feared. Should we again provoke  
 Our stronger, some worse way his wrath may find  
 To our destruction—if there be in Hell  
 Fear to be worse destroyed. What can be worse  
 Than to dwell here, driven out from bliss, condemned  
 In this abhorred Deep to utter woe?  
 Where pain of unextinguishable fire  
 Must exercise us, without hope of end,  
 The vassals of his anger, when the scourge 90  
 Inexorably, and the torturing hour  
 Calls us to penance. More destroyed than thus  
 We should be quite abolished and expire.  
 What fear we then? what doubt we to incense

74. *that forgetful lake.* Comp. i. 266.

87. *utter.* The meaning of this word here is dubious. We cannot say positively if it be *extreme*, *total*, or be i.q. *outer*, and refer to their exclusion from Heaven.

89. *exercise*, i.e. torment. In the Latin sense.

91. *Inexorably.* Perhaps the poet dictated *inexorable*.

92. *More*, i.e. if more.—*abolished*, i.e. annihilated.

94. *What*, i.e. for what, why (as *quid* for *ob quid*); a common ellipsis still in use.

89. "Ergo exercentur poenis, veterumque malorum  
 Supplicia expendant: aliæ panduntur inanes  
 Suspensæ ad ventos, aliis sub gurgite vasto  
 Infectum eluitur scelus, aut exuritur igni." *Æn.* vi. 739.—*K.*

90. "Ah! wretched world and all that are therein  
 The vassals of God's wrath and slaves of sin."

*Spenser, Tears of the Muses*, 125.—*T.*

91. "My hour is almost come  
 When I to sulphurous and tormenting flames  
 Must render up myself." *Hamlet*, i. 5.—*T.*

"To ease the anguish of a torturing hour." *Mids. Night's Dr.* v. 1.—*T.*

which, to the highth enraged,  
 consume us, and reduce  
 essential—happier far  
 to have eternal being!—  
 once be indeed divine,  
 to be, we are at worst 100  
 ing; and by proof we feel  
 ent to disturb his Heaven,  
 al inroads to alarm,  
 ble, his fatal throne;  
 tory, is yet revenge.”  
 ning, and his look denounced  
 e, and battle dangerous  
 . On the other side up rose  
 e graceful and humane.  
 st not Heaven; he seemed 110  
 osed and high exploit.  
 and hollow—though his tongue  
 l could make the worse appear  
 , to perplex and dash  
 —for his thoughts were low;  
 is, but to nobler deeds

being. Adj. for subet. in the classic manner.  
 not be worse than we are and still exist.  
 on seems here to have had in his mind *Il. i. 245*  
 anger, and the graceful, sweet-speaking Nestor rises

polished, *humanus*.  
 in order to.  
 as.

---

ὅδε νόος καὶ μῆτις ἀμείνων,  
 ἵξαι χεῖρας τε μένος τε.  
 εἶσθαι ἕνα χρόνον, ἥ ἐ βιωῖναι,  
 ἵσθαι ἐν αἰνῇ θεϊοτήτι,  
 νηυσὶν, ὅπ' ἀνδράσι χειροτέροισι. *Il. xv. 503.—Th.*

drop manna in the way  
 ellers.” *Merch. of Venice*, v. i.—*T.*  
 σσης μέλιτος γλυκίων βέεν αὐδή. *Il. i. 249.—K.*  
 κρείττω ποιεῖν. *Plato, Apol.—B-y.*

Timorous and slothful. Yet he pleased the ear,  
And with persuasive accent thus began :

“ I should be much for open war, O Peers,  
As not behind in hate, if what was urged 120  
Main reason to persuade immediate war  
Did not dissuade me most, and seem to cast  
Ominous conjecture on the whole success ;  
When he, who most excels in fact of arms,  
In what he counsels and in what excels  
Mistrustful, grounds his courage on despair  
And utter dissolution, as the scope  
Of all his aim, after some dire revenge.  
First, what revenge ? The towers of Heaven are filled  
With armed watch, that render all access 180  
Impregnable ; oft on the bordering Deep  
Encamp their legions, or, with obscure wing,  
Scout far and wide into the realm of Night,  
Scorning surprise. Or could we break our way  
By force, and at our heels all Hell should rise,  
With blackest insurrection to confound  
Heaven’s purest light, yet our great enemy  
All incorruptible would on his throne  
Sit unpolluted, and the ethereal mould,  
Incapable of stain, would soon expel 140  
Her mischief, and purge off the baser fire,  
Victorious. Thus repulsed, our final hope  
Is flat despair ; we must exasperate  
The almighty victor to spend all his rage,

121. *Main*, i.e. as the main, great, chief, *magnus*.

123. *Ominous conjecture*, i.e. an anticipation of ill success : see on *Com.* v. 61.  
—*success*. See on v. 9.

124. *in fact of arms*, i.e. in deed of arms, *en fait d’armes*.

125. *In what, etc.*, i.e. having no confidence either in the feasibility of what he proposes, or in their strength to achieve it.

127. *scope*, i.e. butt, mark, *στόχος*.

130. *all access*, i.e. every approach or entrance : see on i. 762.—*oft*, sc. too.

138. *All incorruptible*, i.e. utterly incapable of decay or diminution, sc. of the radiance in which he dwelt.

139. *the ethereal mould*, i.e. the soil of Heaven.

142. *our final hope*, sc. it seems, so says Moloch, v. 94.



And that must end us; that must be our cure,  
 To be no more. Sad cure! for who would lose,  
 Though full of pain, this intellectual being,  
 Those thoughts that wander through eternity?  
 To perish rather, swallowed up and lost  
 In the wide womb of uncreated night,  
 Devoid of sense and motion. And who knows,  
 Let this be good, whether our angry foe  
 Can give it, or will ever? How he can  
 Is doubtful; that he never will, is sure.  
 Will he, so wise, let loose at once his ire,  
 —Belike through impotence or unaware—  
 To give his enemies their wish, and end  
 Them in his anger, whom his anger saves  
 To punish endless? 'Wherefore cease we then?'  
 Say they who counsel war; 'we are decreed,  
 Reserved, and destined to eternal woe.  
 Whatever doing, what can we suffer more?  
 What can we suffer worse?' Is this then worst,  
 Thus sitting, thus consulting, thus in arms?  
 What! when we fled amain, pursued, and struck  
 With Heaven's afflicting thunder, and besought  
 The Deep to shelter us... This Hell then seemed  
 A refuge from those wounds. Or when we lay  
 Chained on the burning lake?... that sure was worse.  
 What if the breath that kindled those grim fires,  
 Awaked, should blow them into sevenfold rage,  
 And plunge us in the flames? or from above  
 Should intermitted Vengeance arm again  
 His red right hand to plague us? What if all

156. *Belike*, i.e. perhaps it may be. *Belike* (still used by the peasantry) is *it may be like*, i.e. likely.—*impotence*, sc. of mind, unable to control himself; in the sense of the Latin *impotentia*.—*unaware*, i.e. not knowing the consequences.

165. *amain*, i.e. in main, sc. speed: see on v. 121.

166. *afflicting*. See on i. 186.

174. *His*. Vengeance's or God's? It is dubious which.—*firmament*, sc. of Hell: comp. i. 298. He makes it feminine, like Heaven, etc.

170. "The breath of the Lord, like a stream of brimstone, doth kindle it."  
*Is.* xxx. 33.—*N.*

Her stores were opened, and this firmament  
 Of Hell should spout her cataracts of fire,  
 Impendent horrors, threatening hideous fall  
 One day upon our heads ! while we, perhaps  
 Designing or exhorting glorious war,  
 Caught in a fiery tempest shall be hurled, 180  
 Each on his rock transfix'd, the sport and prey  
 Of racking whirlwinds, or for ever sunk  
 Under yon boiling ocean, wrapt in chains ;  
 There to converse with everlasting groans,  
 Unrespited, unpitied, unreprieved,  
 Ages of hopeless end. This would be worse.  
 War therefore, open or concealed alike,  
 My voice dissuades ; for what can force or guile  
 With him, or who deceive his mind, whose eye  
 Views all things at one view ? He from Heaven's highth  
 All these our motions vain sees and derides ; 191  
 Not more almighty to resist our might

180. *hurled*, sc. away. He would seem to mean that each would be whirled away along with the rock on which he was transfix'd.

182. *racking*, i.e. sweeping, driving along. Clouds thus driven are called the *rack* ; perhaps from *reek*, to smoke.

184. *converse*, i.e. dwell with, *conversor*.

186. *Unrespited*, etc. This union of three or more adjectives beginning with the same negative syllable, was a favourite usage of our elder poets ; *ex. gr.* : "Unkind, unmanly, and unprincely Ammon." *Peele, David and Bethsaba*. See also *F. Q.* i. 7, 11, 51 ; 9, 33 ; ii. 10, 5 ; iv. 7, 40 ; vii. 7, 46. Fairfax employs it still more lavishly. Milton uses it again in iii. 231, 373 ; v. 899 ; *Par. Reg.* iii. 243, 429 ; *Sam. Ag.* 417. Even in his prose works we meet with "Undiocessed, unreverenced, unlorded," *Of Ref.* book i. ; and "Undue, unlawful, and ungospel-like," *Reason, etc.*, ii. 3, each an iambic verse. It may have been borrowed from the Greek :—

Ἄπαις, ἀνανδρος, ἀπολις, ἐξεφθαρμένη. *Eur. Hec.* 669.

Ἀνδελφος, ἀπάτωρ, ἑφιλος. *Id. Or.* 310.

186. *of hopeless end*, i.e. where there is no hope of an end.

189. *With him*, i.e. against him ; as in *withstand* ; or like *apud eum*.

180. "Illum expirantem transfixo pectore flammas  
 Turbine corripuit, scopuloque infixit acuto." *Æn.* i. 44.—*K.*  
 "Ne turbata volent, rapidis ludibria ventis." *Id.* vi. 75.—*N.*

190. "He that sitteth in the heavens shall laugh : the Lord shall have them in derision." *Ps.* ii. 4.—*N.*

Than wise to frustrate all our plots and wiles.  
 Shall we then live thus vile, the race of Heaven  
 Thus trampled, thus expelled to suffer here  
 Chains and these torments? Better these than worse,  
 By my advice; since fate inevitable  
 Subdues us, and omnipotent decree,  
 The victor's will. To suffer, as to do,  
 Our strength is equal, nor the law unjust 200  
 That so ordains. This was at first resolved,  
 If we were wise, against so great a foe  
 Contending, and so doubtful what might fall.  
 I laugh, when those who at the spear are bold  
 And venturous, if that fail them, shrink and fear  
 What yet they know must follow, to endure  
 Exile, or ignominy, or bonds, or pain,  
 The sentence of their conqueror. This is now  
 Our doom, which if we can sustain and bear,  
 Our supreme foe in time may much remit 210  
 His anger, and perhaps, thus far removed,  
 Not mind us, not offending, satisfied  
 With what is punished; whence these raging fires  
 Will slacken, if his breath stir not their flames.  
 Our purer essence then will overcome  
 Their noxious vapour, or inured not feel,  
 Or, changed at length and to the place conformed  
 In temper and in nature, will receive  
 Familiar the fierce heat, and void of pain;  
 This horror will grow mild, this darkness light : 220  
 Besides what hope the never ending flight  
 Of future days may bring, what chance, what change  
 Worth waiting, since our present lot appears

201. *This was at first, etc.*, i.e. it is to be presumed that we had made up our minds to this when we commenced our enterprise.

208. *fall*, i.e. befall, happen.

216. *vapour*, i.e. heat, *vapor*.

220. *light*. We view this as a subst. and not, with Newton, as an adjective.

199. "Et facere et pati fortis Romanum est." *Liv.* ii. 12.—*N.*

"Quidvis et facere et pati." *Hor. Carm.* iii. 24, 43.—*N.*

For happy though but ill, for ill not worst;  
If we procure not to ourselves more woe."

Thus Belial, with words clothed in reason's garb,  
Counselled ignoble ease and peaceful sloth,  
Not peace; and after him thus Mammon spake:

"Either to disenthroned the king of Heaven  
We war, if war be best, or to regain 230  
Our own right lost. Him to unthroned we then  
May hope, when everlasting Fate shall yield  
To fickle Chance, and Chaos judge the strife.  
The former, vain to hope, argues as vain  
The latter; for what place can be for us  
Within Heaven's bound, unless Heaven's Lord supreme  
We overpower? Suppose he should relent,  
And publish grace to all, on promise made  
Of new subjection; with what eyes could we  
Stand in his presence humble, and receive 240  
Strict laws imposed, to celebrate his throne  
With warbled hymns, and to his Godhead sing  
Forced Halleluiahs; while he lordly sits  
Our envied sovrán, and his altar breathes  
Ambrosial odours and ambrosial flowers,  
Our servile offerings? This must be our task  
In Heaven, this our delight. How wearisome  
Eternity so spent, in worship paid  
To whom we hate! Let us not then pursue  
By force impossible, by leave obtained 250

223. *Worth waiting*, sc. for.

224. *For happy*, i.e. if regarded as a state of happiness.

233. *judge the strife*, sc. between Him and us, says Pearce; but it may rather be between Fate and Chance, in which Chaos is of course partial to the latter. 'And Chaos judge' may be i.q. Chaos judging.

241. *celebrate*, i.e. frequent, draw near to.

"Dextra lævaque deorum

Atria nobilium valvis celebrantur apertis." *Ov. Met.* i. 171.—*K.*

249. *pursue*, i.e. seek after, endeavour to obtain, *sequor*.

226. "Obtruding false rules pranked in reason's garb." *Comus*, 759.—*T.*

227. "Studiis florentem ignobilis oti." *Virg. Georg.* iv. 564.—*N.*

244. "Ture calent aræ, sertisque recentibus halant." *Æn.* i. 417.—*K.*

Unacceptable, though in Heaven, our state  
 Of splendid vassalage; but rather seek  
 Our own good from ourselves, and from our own  
 Live to ourselves, though in this vast recess,  
 Free and to none accountable, preferring  
 Hard liberty before the easy yoke  
 Of servile pomp. Our greatness will appear  
 Then most conspicuous, when great things of small,  
 Useful of hurtful, prosperous of adverse  
 We can create, and in what place soe'er 260  
 Thrive under evil, and work ease out of pain,  
 Through labour and endurance. This deep world  
 Of darkness do we dread? How oft amidst  
 Thick clouds and dark doth Heaven's all-ruling Sire  
 Choose to reside, his glory unobscured,  
 And with the majesty of darkness round  
 Covers his throne; from whence deep thunders roar  
 Mustering their rage, and Heaven resembles Hell!  
 As he our darkness, cannot we his light  
 Imitate when we please? This desert soil 270  
 Wants not her hidden lustre, gems and gold;  
 Nor want we skill or art, from whence to raise  
 Magnificence; and what can Heaven shew more?  
 Our torments also may in length of time  
 Become our elements, these piercing fires

253. *from our own*, sc. resources, *e nostro*.

254. *though*, sc. we are.—*this vast recess*, i.e. this huge, or this waste and void, retreat, so far from Heaven.

268. *mustering*, i.e. displaying, exhibiting; *mostrando*, It.

275. *elements*. He may have dictated 'element.'

254.

"Ut mihi vivam

Quod superest ævi." *Hor. Ep. i. 18, 157.—N.*

255.

Τῆς σῆς λατρείας τὴν ἐμὴν δυσπραξίαν,

Ζαφῶς ἐπίστασ', οὐκ ἂν ἀλλάξαιμ' ἐγώ. *Æsch. Prom. 974.—T.*

"Nec

Otia divitiis Arabum liberrima muto." *Hor. Ep. i. 7, 36.—K.*

263. "He made darkness his secret place, his pavilion round about him dark waters and thick clouds of the sky." *Ps. xviii. 11.* "Clouds and darkness are round about him." *Is. xlvii. 2.—N.* "The Lord said that he would dwell in the thick darkness." *1 Kings viii. 12.—T.*

As soft as now severe, our temper changed  
 Into their temper, which must needs remove  
 The sensible of pain. All things invite  
 To peaceful counsels and the settled state  
 Of order, how in safety best we may 280  
 Compose our present evils, with regard  
 Of what we are and where, dismissing quite  
 All thoughts of war. Ye have what I advise."

He scarce had finished, when such murmur filled  
 The assembly, as when hollow rocks retain  
 The sound of blustering winds, which all night long  
 Had roused the sea, now with hoarse cadence lull  
 Seafaring men o'erwatched, whose bark by chance,  
 Or pinnace, anchors in a craggy bay  
 After the tempest: such applause was heard 290  
 As Mammon ended, and his sentence pleased,  
 Advising peace; for such another field  
 They dreaded worse than Hell; so much the fear  
 Of thunder and the sword of Michaël  
 Wrought still within them; and no less desire  
 To found this nether empire, which might rise,  
 By policy and long process of time,

278. *The sensible*, i.e. the sense: see on v. 97.

280. *how*, i.e. to consult how.

281. *Compose*, i.e. reduce, settle, regulate, *compono*.

282. *where*. This is the reading of the first edition, restored by Tickel; the second and subsequent ones read *were*.

288. *o'erwatched*, i.e. having been too long awake, and now therefore drowsy.

283. Πάντ' ἔχεις λόγον. *Æsch. Ag.* 582. Εἰρηται λόγος. *Eum.* 710.—*K.*

Τήνδ' ἡμῖν ἔχω

Σωτηρίας ἐπαλξιν. *Εἰρηται λόγος. Eur. Orest.* 1202.—*K.*

285.

"Cunctique fremebant

Cælicolæ assensu vario: cœu flamina prima

Cum deprensa fremunt silvis et cæca volutant

Murmura, venturos nautis prodentia ventos." *Æn.* x. 96.—*H.*

"Cœu murmurat alti

Impacata quies pelagi, cum flamine fracto

Durat adhuc sævitque tumor, dubiumque per æstum

Lassa recedentis fluitant vestigia venti."

*Claud. In Ruf.* i. 70.—*N.*

In emulation opposite to Heaven.  
 Which when Beëlzebub perceived, than whom  
 Satan except, none higher sat, with grave 300  
 Aspect he rose, and in his rising seemed  
 A pillar of state; deep on his front engraven  
 Deliberation sat, and public care;  
 And princely counsel in his face yet shone,  
 Majestic though in ruin. Sage he stood,  
 With Atlantean shoulders, fit to bear  
 The weight of mightiest monarchies; his look  
 Drew audience and attention still as night  
 Or summer's noontide air, while thus he spake:  
 "Thrones and imperial Powers, Offspring of Heaven,  
 Ethereal Virtues! or these titles now 311  
 Must we renounce, and changing style be called  
 Princes of Hell? for so the popular vote  
 Inclines, here to continue, and build up here  
 A growing empire; doubtless! while we dream,  
 And know not that the King of Heaven hath doomed  
 This place our dungeon, not our safe retreat  
 Beyond his potent arm, to live exempt  
 From Heaven's high jurisdiction, in new league  
 Banded against his throne, but to remain 320  
 In strictest bondage, though thus far removed,  
 Under the inevitable curb, reserved  
 His captive multitude; for he, be sure,  
 In highth or depth, still first and last will reign

301. *Aspect*. At that time this word had the accent on the last syllable, as derived from *aspectus*.

305. *Majestic*. We agree with Newton in making this qualify *face*, not *counsel* as Bentley assumed, nor Beelzebub.

306. *With Atlantean shoulders, etc.* As Atlas supported the heaven.

315. *doubtless*, i.e. to be sure, there seems to be no doubt about it, it is quite easy as we fancy. Irony.

318. *to live*, i.e. where we may live.

323. *be sure*, i.e. be ye sure. Milton always thus uses it as an imperative; but it was probably in its origin like *belike*: see on v. 156.

324. *In highth or depth*, i.e. in Heaven or Hell.

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302. "Brave peers of England, pillars of the state." 2 *Hen. VI.* i. 1.—*N.*

Sole king, and of his kingdom lose no part  
 By our revolt, but over Hell extend  
 His empire, and with iron sceptre rule  
 Us here, as with his golden those in Heaven.  
 What sit we then projecting peace and war?  
 War hath determined us, and foiled with loss 330  
 Irreparable; terms of peace yet none  
 Vouchsafed or sought; for what peace will be given  
 To us enslaved, but custody severe,  
 And stripes, and arbitrary punishment  
 Inflicted? and what peace can we return,  
 But to our power hostility and hate,  
 Untamed reluctance, and revenge, though slow,  
 Yet ever plotting how the conqueror least  
 May reap his conquest, and may least rejoice  
 In doing what we most in suffering feel? 340  
 Nor will occasion want, nor shall we need  
 With dangerous expedition to invade  
 Heaven, whose high walls fear no assault or siege,  
 Or ambush from the Deep. What if we find  
 Some easier enterprise! There is a place—  
 If ancient and prophetic fame in Heaven  
 Err not—another world, the happy seat  
 Of some new race called Man, about this time  
 To be created like to us, though less  
 In power and excellence, but favoured more 350  
 Of him who rules above; so was his will  
 Pronounced among the Gods, and by an oath,  
 That shook Heaven's whole circumference, confirmed.  
 Thither let us bend all our thoughts, to learn  
 What creatures there inhabit, of what mould

329. *What*. See on v. 94.

336. *to our power*, i.e. as far as is in our power, to our utmost.

337. *reluctance*, i.e. struggling against, in the Latin sense.

339. *May reap*, sc. the advantage of.

341. *want*, i.e. be wanting; *manquer*, Fr.; *mancare*, It.

327. "Thou shalt break them with a rod of iron." *Ps.* ii. 9.

352. "God . . . confirmed it by an oath." *Heb.* vi. 7. *Μέγαν δ' ἐλέλιξεν*  
*Ὀλυμπον.* *Il.* i. 532. "Et totum nutu tremefecit Olympon." *Æn.* ix. 106.—*N.*



Or substance, how endued, and what their power,  
 And where their weakness, how attempted best,  
 By force or subtlety. Though Heaven be shut,  
 And Heaven's high arbitrator sit secure  
 In his own strength, this place may lie exposed, 361  
 The utmost border of his kingdom, left  
 To their defence who hold it. Here perhaps  
 Some advantageous act may be achieved  
 By sudden onset; either with Hell-fire  
 To waste his whole creation, or possess  
 All as our own, and drive, as we were driven,  
 The puny habitants; or, if not drive,  
 Seduce them to our party, that their God  
 May prove their foe, and with repenting hand  
 Abolish his own works. This would surpass 370  
 Common revenge, and interrupt his joy  
 In our confusion, and our joy upraise  
 In his disturbance; when his darling sons,  
 Hurl'd headlong to partake with us, shall curse  
 Their frail original and faded bliss,  
 Faded so soon. Advise, if this be worth  
 Attempting, or to sit in darkness here  
 Hatching vain empires."—Thus Beëlzebub  
 Pleaded his devilish counsel, first devised  
 By Satan, and in part proposed; for whence, 380  
 But from the author of all ill, could spring  
 So deep a malice, to confound the race  
 Of mankind in one root, and Earth with Hell  
 To mingle and involve, done all to spite  
 The great Creator? but their spite still serves  
 His glory to augment. The bold design  
 Pleas'd highly those infernal States, and joy

357. *attempted*, i.e. to be attempted.—*By force, etc.*, i.e. whether.

366. *drive*, sc. out.

367. *puny*, i.e. small, weak, feeble. Newton thinks there may also be a reference to the origin of the term (*puis né*) in the late creation of man.

377. *or*, sc. it be better: zeugma.

379. *first devised, etc.* See on i. 650 *seq.*

387. *States*, i.e. estates, parliament, *les états généraux*.

Sparkled in all their eyes. With full assent  
 They vote ; whereat his speech he thus renews :  
 " Well have ye judged, well ended long debate, 390.  
 Synod of Gods ! and, like to what ye are,  
 Great things resolved, which from the lowest Deep  
 Will once more lift us up, in spite of Fate,  
 Nearer our ancient seat ; perhaps in view  
 Of those bright confines, whence, with neighbouring arms  
 And opportune excursion, we may chance  
 Re-enter Heaven ; or else in some mild zone  
 Dwell, not unvisited of Heaven's fair light,  
 Secure, and at the brightening orient beam  
 Purge off this gloom : the soft delicious air, 400  
 To heal the scar of these corrosive fires,  
 Shall breathe her balm. But first, whom shall we send  
 In search of this new world ? whom shall we find  
 Sufficient ? who shall tempt, with wandering feet,  
 The dark unbottomed infinite abyss,  
 And through the palpable obscure find out  
 His uncouth way, or spread his aery flight,  
 Upborne with indefatigable wings  
 Over the vast abrupt, ere he arrive  
 The happy isle ? What strength, what art, can then 410

396. *we may chance.* A verb, *to* being omitted before *re-enter*.

399. *the brightening, etc.,* i.e. the orient beam that brightens, gives lustre ; for *orient*, see on i. 546.

402. *Shall.* We would now say *will*, but at that time *shall* was still used (like *sollen*, Germ.) to express simple effect.

406. *palpable obscure.* "Darkness that might be felt." *Ex.* x. 21. *Vast abrupt* (v. 409) is a similar expression : see on v. 97.

407. *spread, etc.* On account of the devious course he might be obliged to take.

409. *arrive*, sc. at.

410. *The happy isle*, i.e. the earth, which hung embosomed in the aerial ocean, in the centre of the World.

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402. "When the fair morn first blusheth from her cell  
 And breatheth balm from opened Paradise."

*Fairfax, Godf.* iv. 75.—*D.*

410. "Quasi magnam quandam insulam, quam nos orbem terræ vocamus."  
*Cic. De Nat. Deor.* ii. 66.—*N.*

Suffice, or what evasion bear him safe  
Through the strict senteries and stations thick  
Of Angels watching round? Here he had need  
All circumspection, and we now no less  
Choice in our suffrage; for on whom we send  
The weight of all, and our last hope, relies."

This said, he sat; and expectation held  
His look suspense, awaiting who appeared  
To second, or oppose, or undertake  
The perilous attempt; but all sat mute, 420  
Pondering the danger with deep thoughts, and each  
In other's countenance read his own dismay,  
Astonished. None, among the choice and prime  
Of those Heaven-warring champions, could be found  
So hardy as to proffer or accept  
Alone the dreadful voyage; till at last  
Satan, whom now transcendent glory raised  
Above his fellows, with monarchal pride,  
Conscious of highest worth, unmoved thus spake:

"O Progeny of Heaven, empyreal Thrones! 430  
With reason hath deep silence and demur  
Seized us, though undismayed. Long is the way  
And hard, that out of Hell leads up to light;  
Our prison strong; this huge convex of fire,  
Outrageous to devour, immures us round

412. *stations*, i.e. guards, *stationes*.

418. *suspense*, i.e. suspended, in *suspense*, *suspensus*.—*appeared*, i.e. should appear. The simple perf. subj. was much more in use formerly than at present.

419. *To second, etc.*, sc. his motion.

420. *but all sat mute*. Dunster, we think, was right in supposing the poet to have had here in his mind the scene in the Roman Senate on the choice of a commander for the army in Spain (*Liv.* xxvi. 18).

420. "Ὡς ἔφαθ'. οἱ δ' ἄρα πάντες ἀκὴν ἐγένοντο σιωπῇ,  
Αἰδεσθεν μὲν ἀρῆνεσθαι, δεῖσαν δ' ὑποδέχθαι. *Il.* vii. 92.—*N.*

432. Τῆς δ' ἀρετῆς ἰδρῶτα θεοὶ προπάροιθεν ἔθηκαν  
'Αθάνατοι· μακρὸς δὲ καὶ ὕβριος οἶμος ἐπ' αὐτὴν  
καὶ τρηχύς. *Hes.* "Εργ. 287.—*K.*

"La via è lunga e 'l cammino è malvagio."

*Dante, Inf.* xxxiv. *terz.* 32.—*T.*

Ninefold, and gates of burning adamant  
 Barred over us prohibit all egress.  
 These passed, if any pass, the void profound  
 Of unessential Night receives him next,  
 Wide gaping, and with utter loss of being 440  
 Threatens him, plunged in that abortive gulf.  
 If thence he 'scape, into whatever world  
 Or unknown region, what remains him less  
 Than unknown dangers, and as hard escape ?  
 But I should ill become this throne, O Peers,  
 And this imperial sovranity, adorned  
 With splendour, armed with power, if aught proposed  
 And judged of public moment, in the shape  
 Of difficulty or danger, could deter  
 Me from attempting. Wherefore do I assume 450  
 These royalties, and not refuse to reign,  
 Refusing to accept as great a share  
 Of hazard as of honour, due alike  
 To him who reigns, and so much to him due  
 Of hazard more, as he above the rest  
 High honoured sits ? Go therefore, mighty Powers,  
 Terror of Heaven, though fallen ! intend at home,  
 While here shall be our home, what best may ease  
 The present misery, and render Hell  
 More tolerable ; if there be cure or charm 460  
 To respite, or deceive, or slack the pain  
 Of this ill mansion. Intermit no watch  
 Against a wakeful foe, while I abroad

439. *unessential*, i.e. unsubstantial, having no real substance or being, a mere *vacuum* or negation.

445. *But I, etc.* Here the poet had evidently in view the speech of Sarpedon (*Il.* xii. 310 *seq.*).

453. *alike*, i.e. equally with others.

457. *intend*, i.e. attend to. These words were used as synonymous.

"And so *intending* other serious matters."

*Tim. of Athens*, ii. 2 *ad fin.*—*T.*

436. "Novies Styx interfusa coerct." *Æn.* vi. 439.—*N.*

"Porta adversa ingens, solidoque adamante columnæ."

*Id.* 552.—*N.*

Through all the coasts of dark destruction seek  
 Deliverance for us all. This enterprise  
 None shall partake with me."—Thus saying rose  
 The monarch and prevented all reply,  
 Prudent, lest, from his resolution raised,  
 Others among the chief might offer now—  
 Certain to be refused—what erst they feared ; 470  
 And, so refused, might in opinion stand  
 His rivals, winning cheap the high repute  
 Which he through hazard huge must earn. But they  
 Dreaded not more the adventure than his voice  
 Forbidding ; and at once with him they rose.  
 Their rising all at once was as the sound  
 Of thunder heard remote. Toward him they bend  
 With awful reverence prone ; and as a God  
 Extol him equal to the Highest in Heaven.  
 Nor failed they to express how much they praised 480  
 That for the general safety he despised  
 His own ; for neither do the Spirits damned  
 Lose all their virtue, lest bad men should boast  
 Their specious deeds on earth, which glory excites,  
 Or close ambition varnished o'er with zeal.  
 Thus they their doubtful consultations dark  
 Ended, rejoicing in their matchless chief.  
 As when from mountain-tops the dusky clouds  
 Ascending, while the North-wind sleeps, o'erspread

467. *prevented*, i.e. anticipated, cut short : see on *On the Nat.* v. 24.

468. *from*. This seems to be i.q. *by*.—*raised*, elevated, excited.—*offer*, sc. to undertake.

471. *in opinion*, i.e. in the public opinion ; or rather (like the Spanish *opinion*), reputation, a sense in which it was used, by Fletcher for example.

482. *neither*, i.e. not any more than, sc. bad men.

485. *close*, i.e. closed, concealed, secreted.

487. Τὸν δὲ καὶ Ἀργεῖοι μὲν ἐγρήθεον εἰσορόοντες. *Il.* vii. 214.—*St.*

488. Ἄλλ' ἔμενον, νεφέλῃσιν δοικότες, ἅστε Κρονίων  
 Νηνεμίας ἔστησεν ἐπ' ἀκροπόλοισιν ὕρεσσιν  
 Ἀτρεΐδας, ὅφρ' εὐδῇσι μένος Βορέας. *Il.* v. 522.—*K.*

"Aut ubi per magnos montes cumulata (nubila) videbis  
 Insuper esse aliis alia, atque urguere superna  
 In statione locata, sepultis undique ventis." *Lucr.* vi. 191.—*K.*

Heaven's cheerful face, the lowering element 490  
 Scowls o'er the darkened landscape snow, or shower,  
 If chance the radiant sun with farewell sweet  
 Extend his evening beam, the fields revive,  
 The birds their notes renew, and bleating herds  
 Attest their joy, that hill and valley rings.  
 Oh, shame to men ! Devil with Devil damned  
 Firm concord holds, men only disagree  
 Of creatures rational, though under hope  
 Of heavenly grace ; and, God proclaiming peace,  
 Yet live in hatred, enmity, and strife 500  
 Among themselves, and levy cruel wars,  
 Wasting the earth, each other to destroy :  
 As if—which might induce us to accord—  
 Man had not hellish foes enow besides,  
 That day and night for his destruction wait.  
 The Stygian council thus dissolved ; and forth

490. *element*, i.e. the sky, the air—

"The *element* itself, till seven years' heat,  
 Shall not behold her face at ample view." *Twelfth Night*, i. 1.—K.

"These water-galls in her dim *element*  
 Foretell new storms to those already spent." *Lucrece*.—K.

"Which proudly thrust into the *element*,  
 And seemed to threat the firmament." *Spens. Sh. Cal. Feb.* 116.—K.

"Four golden lions, holding up, as it were, an *element*, wherein was curiously  
 contrived the golden sun and moon, etc." *Seven Champions*, i. ch. 17—a fre-  
 quent sense of *element* in this romance.

496. *Oh, shame*. Both here and in what precedes, he evidently had his own  
 times in view. Butler had this place in his mind when he wrote—

"When Fiends agree among themselves  
 Shall *they* be found the greater elves ?" *Hud.* iii. 2.

501. *levy*, i.e. raise, *lever*, Fr.

506. *dissolved*, sc. itself.

492. "Likest it seemeth, in my simple wit,  
 Unto the fair sunshine in summer's day ;  
 That, when a dreadful storm away is flit,  
 Through the broad world doth spread his goodly ray ;  
 At sight whereof each bird that sits on spray,  
 And every beast that to his den was fled  
 Comes forth afresh out of their late dismay,  
 And to the light lift up their drooping head." *Spenser, Son.* 40.—K

506. *Λύσαν δ' ἀγορήν παρὰ νηυσὶν Ἀχαιῶν.* *Il.* i. 305.—K.

In order came the grand infernal peers ;  
 Midst came their mighty paramount, and seemed  
 Alone the antagonist of Heaven, nor less  
 Than Hell's dread emperor, with pomp supreme 510  
 And godlike imitated state. Him round  
 A globe of fiery Seraphim enclosed,  
 With bright emblazonry and horrent arms.  
 Then of their session ended they bid cry,  
 With trumpets' regal sound, the great result.  
 Toward the four winds four speedy Cherubim  
 Put to their mouths the sounding alchemy  
 By haralds' voice explained ; the hollow Abyss  
 Heard far and wide, and all the host of Hell  
 With deafening shout returned them loud acclaim. 520

Thence more at ease their minds, and somewhat raised  
 By false presumptuous hope, the ranged Powers  
 Disband, and, wandering, each his several way  
 Pursues, as inclination or sad choice  
 Leads him perplexed, where he may likeliest find  
 Truce to his restless thoughts, and entertain  
 The irksome hours till his great chief return.  
 Part, on the plain or in the air sublime,  
 Upon the wing or in swift race contend,  
 As at the Olympian games or Pythian fields ; 530  
 Part curb their fiery steeds, or shun the goal

508. *paramount*, i.e. lord-paramount.

512. *a globe*, i.e. a close circular body. "Qua globus ille virum densissimus urguet." *Virg. Æn.* x. 373.—*N.—fiery*. This is the meaning of Seraph.—*emblazonry*, sc. on their shields.—*horrent*, i.e. erect, bristling up. "*Horrentibus hastis*." *Æn.* x. 178.—*cry*, i.e. proclaim, as in the word *Crier*.

517. *alchemy*, i.e. metal, as mixed and combined by chemical skill. Todd quotes, "Such were his arms, false gold, true alchemie." *P. Fletcher, Purple Island*, vii. 39.—*explained*. This must mean, used to be sounded, i.e. made to give information.

521. *Thence*, i.e. in consequence of this ; or, from that place.

526. *entertain*, i.e. occupy, pass, *trattenere*, It.

528. *Part, etc.*, i.e. some contend flying in the air, others racing on the plain.—*sublime*, i.e. aloft, *sublimis*.

531. *Part curb, etc.*, i.e. some run races on riding-horses, others in chariots. It would be mere hypercriticism to ask where they got the horses and chariots.

531. "Metaque fervidis evitata rotis." *Hor. Carm.* i. 1, 4.—*B.*

With rapid wheels, or fronted brigads form :  
 As when, to warn proud cities, war appears  
 Waged in the troubled sky, and armies rush  
 To battle in the clouds ; before each van  
 Prick forth the aery knights, and couch their spears  
 Till thickest legions close ; with feats of arms  
 From either end of heaven the welkin burns.  
 Others, with vast Typhœan rage, more fell  
 Rend up both rocks and hills, and ride the air 540  
 In whirlwind ; Hell scarce holds the wild uproar.  
 As when Alcides, from Œchalia crowned

532. *fronted brigades*. He may here have had in his mind the Trojan games. *Æn.* v. 580 *seq.* The whole idea of these various occupations may, as Newton observes, have been suggested by those of the Myrmidons while withheld from war, *Il.* ii. 773 *seq.*

533. *As when, etc.* This is what is called the Aurora Borealis.

536. *Prick forth*, i.e. ride forwards. *Prick* seems to have merely signified to ride, to prick or urge on, sc. the horse. Thus :—

“The heralds leften her *pricking* up and down.”

*Chaucer, Knight's Tale.*

“A gentle knight was *pricking* o'er the plain.” *F. Q.* i. 1, 1.

“Et lepus impavidus mediis *erravit* in arvis.” *Ov. Met.* xv. 100.

“The hare unscares of hound

*Went pricking* over all the fields.” *Golding.*

—*couch their spears*, i.e. lay them in the rest ; *couchent*, Fr. The rest (*reste*, Fr.) was a strong part of the armour at the breast, against which they placed the butt of the spear to give more force to the charge.

539. *Others, etc.* The construction is, Others more fell rend up, with vast, etc. Todd points differently.—*Typhœan* : see on i. 199. Apollodorus tells us (i. 6) that Typhon hurled huge rocks against Heaven.

542. *As when, etc.* He here follows closely his favourite poet Ovid, *Met.* ix. 136 *seq.* Thyer and Newton think that the poet sinks here, as the deeds of Alcides were so inferior to those of the Angels ; but reality or fiction offered him nothing greater with which to compare them, and he was seeking to adorn his verses with poetic imagery. Would any one wish the simile to be expunged ? —*from*, sc. coming.

540. “Infected be the air whereon they ride.” *Macbeth*, iv. 1.—*T.*

542. “Victor ab Œchalia, Censæ sacra parabat  
 Vota Jovi.” *Ov. Met.* ix. 136.

“Sternentemque trabes irascentemque videres  
 Montibus.” *Id.* v. 208.

“Corripit Alcides, et terque quaterque rotatum  
 Mittit in Euboicas, tormento fortius, undas.” v. 217.—*K.*



With conquest, felt the envenomed robe, and tore  
 Through pain up by the roots Thessalian pines,  
 And Lichas from the top of Cæta threw  
 Into the Euboic sea. Others more mild,  
 Retreated in a silent valley, sing  
 With notes angelical to many a harp  
 Their own heroic deeds, and hapless fall  
 By doom of battle; and complain that Fate 550  
 Free Virtue should enthrall to Force or Chance.  
 Their song was partial, but the harmony  
 —What could it less when Spirits immortal sing?—  
 Suspended Hell, and took with ravishment  
 The thronging audience. In discourse more sweet  
 —For eloquence the soul, song charms the sense—  
 Others apart sat on a hill retired,  
 In thoughts more elevate, and reasoned high  
 Of providence, foreknowledge, will, and fate;  
 Fixed fate, free will, foreknowledge absolute, 560  
 And found no end, in wandering mazes lost.  
 Of good and evil much they argued then,  
 Of happiness and final misery,  
 Passion and apathy, and glory and shame—  
 Vain wisdom all, and false philosophy!  
 Yet, with a pleasing sorcery, could charm  
 Pain for awhile or anguish, and excite  
 Fallacious hope, or arm the obdured breast  
 With stubborn patience as with triple steel.

558. *elevate*. This agrees with *others*, v. 557.

559. *Of providence, etc.*, i.e. of freewill and predestination; a fertile theme of never-ending dispute among philosophers and theologians; among poets, chiefly of Chaucer and Dryden.

562. *Of good, etc.*, i.e. of the *summum bonum*, of the origin of evil and other philosophic topics, on which also certainty is not to be attained.

548. Τὸν δ' εἶδον φρένα τετραμένον φόρμυγι λιγείῃ. *Il.* ix. 186.—*St.*

554. "Can any mortal mixture of earth's mould  
 Breathe such divine enchanting ravishment." *Comus*, 244.—*T.*

"Who as they sung would take the prisoned soul  
 And lap it in Elysium." *Ib.* 256.—*T.*

"As all their souls in blissful rapture took." *Hymn on Nat.* 98.—*T.*

Another part, in squadrons and gross bands, 570  
 On bold adventure to discover wide  
 That dismal world, if any clime perhaps  
 Might yield them easier habitation, bend  
 Four ways their flying march, along the banks  
 Of four infernal rivers, that disgorge  
 Into the burning lake their baleful streams ;  
 Abhorred Styx, the flood of deadly hate ;  
 Sad Acheron of sorrow, black and deep ;  
 Cocytus, named of lamentation loud  
 Heard on the rueful stream ; fierce Phlegeton, 580  
 Whose waves of torrent fire inflame with rage.  
 Far off from these a slow and silent stream,  
 Lethè, the river of oblivion, rolls  
 Her watery labyrinth, whereof who drinks  
 Forthwith his former state and being forgets,  
 Forgets both joy and grief, pleasure and pain.  
 Beyond this flood a frozen continent  
 Lies dark and wild, beat with perpetual storms  
 Of whirlwind and dire hail, which on firm land  
 Thaws not, but gathers heap, and ruin seems 590  
 Of ancient pile ; all else deep snow and ice,  
 A gulf profound, as that Serbonian bog  
 Betwixt Damiatra and mount Casius old,  
 Where armies whole have sunk : the parching air

570. *gross*, i.e. large ; *gross*, Fr.

577. *Styx* : στυγέω, to hate.—*Acheron* : ἄχομαι, to mourn.—*Cocytus* : κωκύω, to wail.—*Phlegeton* : φλέγω, to burn.—*Lethe* : λήθη, oblivion.

581. *torrent*. This term is ambiguous. It may be roasting, burning (part. of *torreo*), in the Latin sense, like *torrid* ; or, it may be, rushing along. Probably the poet meant to include both senses.

591. *all else*, sc. is. In the edition which we have used of Todd's Milton (4th), this is printed 'or else.'

569. " Illi robur et æs triplex  
 Circa pectus erat." *Hor. Carm.* i. 3, 9.—*H.*  
 " Jam satis terris nivis atque diræ  
 Grandinis misit Pater." *Id. id.* 2, 1.—*N.*

592. Ἀπὸ τοῦ Πλινθίου κόλπου μέχρι Ξερβωνίδος λίμνης, παρ' ἣν τὸ Κάσιον ὄρος τείνει. *Herod.* ii. 6. Διὸ καὶ πολλοὶ τῶν ἀγνοούντων τὴν ιδιότητα τοῦ τόπου μετὰ στρατευμάτων δλων ἠφανίσθησαν, τῆς ὑποκειμένης ὁδοῦ διαμαρτάνοντες. *Diod. Sic.* i. 35.

Burns froze, and cold performs the effect of fire.  
 Thither, by harpy-footed Furies haled,  
 At certain revolutions, all the damned  
 Are brought; and feel by turns the bitter change  
 Of fierce extremes, extremes by change more fierce,  
 From beds of raging fire, to starve in ice 600  
 Their soft ethereal warmth, and there to pine,  
 Immovable, infixed, and frozen round,  
 Periods of time; thence hurried back to fire.  
 They ferry over this Lethean sound,  
 Both to and fro, their sorrow to augment,  
 And wish and struggle, as they pass, to reach  
 The tempting stream, with one small drop to lose  
 In sweet forgetfulness all pain and woe,  
 All in one moment, and so near the brink.  
 But Fate withstands, and, to oppose the attempt, 610  
 Medusa with Gorgonian terror guards  
 The ford, and of itself the water flies  
 All taste of living wight, as once it fled  
 The lip of Tantalus. Thus roving on,  
 In confused march forlorn, the adventurous bands,  
 With shuddering horror pale and eyes aghast,

595. *Burns froze*, i.e. burns with frost. *Froze* is frozen, A.-S. *ƿroƿen*, like Germ. *gefroren*, part. of *frieren*. "*Boreas penetrabile frigus adurat.*" *Virg. Geor.* i. 93. Newton also quotes, "When the cold north wind bloweth . . . it devoureth the mountains, and burneth the wilderness, and consumeth the grass as fire." *Eccles.* xliii. 20, 21.

596. *Thither, etc.* This idea of making the pains of Hell consist in cold as well as heat, was current in the Middle Ages, and is still, we believe, inculcated in the Church of Rome. In Dante (*Inf.* c. iii. *terz.* 29) Charon cries:—

"Io vengo per menarvi all' altra riva,  
 Nelle tenebre eterne, in caldo e in gelo."—*T.*

"A soffèrir tormenti e caldi e geli  
 Simili corpi la virtù dispone,

Che come fa non vuol che a noi si sveli." *Purg.* iii. *terz.* 11.—*T.*

In like manner, Heywood says of it (*Hierarchie*, p. 347), "Heate not to be endured, cold in extreames." It seems to have come from the Rabbin, for they make the torments of Gehenna to consist of fire, and of frost and snow: see Buxtorf, *Lex. Rab.* v. '*Gehenna.*'

603.

"And the delighted spirit  
 To bathe in fiery floods or to reside  
 In thrilling regions of thick-ribbed ice." *Meas. for Meas.* iii. 1.—*N.*

Viewed first their lamentable lot, and found  
 No rest. Through many a dark and dreary vale  
 They passed, and many a region dolorous,  
 O'er many a frozen, many a fiery Alp, 620  
 Rocks, caves, lakes, fens, bogs, dens, and shades of death;  
 A universe of death, which God by curse  
 Created evil, for evil only good,  
 Where all life dies, death lives, and Nature breeds,  
 Perverse, all monstrous, all prodigious things,  
 Abominable, inutterable, and worse  
 Than fables yet have feigned or fear conceived,  
 Gorgons, and Hydras, and Chimæras dire.

Meanwhile the Adversary of God and Man,  
 Satan, with thoughts inflamed of highest design, 630  
 Puts on swift wings, and toward the gates of Hell  
 Explores his solitary flight. Sometimes  
 He scours the right-hand coast, sometimes the left;  
 Now shaves with level wing the deep; then soars  
 Up to the fiery concave, towering high.  
 As when far off at sea a fleet descried

617. *Viewed first*, i.e. took their first view of.—*lot*, i.e. portion, the place assigned them.

620. *Alp*, i.e. lofty mountain.

621. *shades of death*, the Hebrew *Seal-môweth* (שֵׁל מוֹת)

625. *prodigious*, i.e. portentous. In the Latin sense.

628. *Gorgons, etc.*, i.e. such as Gorgons, etc., which 'fables had feigned.'

629. *Adversary*. This is the translation of 'Satan.' We may observe that the synalepha is at the end of this word and not in the preceding *the*.

632. *Explores, etc.*, i.e. being alone flies exploring the region.

633. *scours*, i.e. passes swiftly over it all; *scorre*, It.

634. *the deep*. This seems to be the lake or sea of liquid fire in Hell.

636. *As when, etc.* The construction is: As when a fleet descried far off, etc.—*by equinoctial, etc.* He would seem to mean by this, equatorial winds, i.e. the winds on the Equator; for it cannot be what are called equinoctial gales; neither would it seem to be the Trade Winds.—*by*, is impelled by.—*close sailing*. Sailing close to the wind is a nautical term, denoting sailing with a wind which is within a few points of being a head-wind. We have already ob-

617. "He walketh through dry places, seeking rest and finding none." *Mat.* xii. 43.—*D.*

631. Ἀδὲν ἐπειθ' ὑπὸ ποσσὶν ἐδήσαντο καλὰ πέδιλα. *Il.* xxiv. 340.—*T.*

634. "Redit iter liquidum, celeres neque commovit alas."

*Æn.* v. 217.—*N.*

Hangs in the clouds, by equinoctial winds  
 Close sailing from Bengala, or the isles  
 Of Ternate and Tidore, whence merchants bring  
 Their spicy drugs; they on the trading flood, 640  
 Through the wide Ethiopian to the Cape,  
 Ply stemming nightly toward the pole: so seemed  
 Far off the flying Fiend. At last appear  
 Hell-bounds, high reaching to the horrid roof,  
 And thrice threefold the gates; three folds were brass,  
 Three iron, three of adamantine rock,  
 Impenetrable, impaled with circling fire,  
 Yet unconsumed. Before the gates there sat  
 On either side a formidable shape;

served that Milton is not particularly accurate in his sea-phrases. Here however he seems to mean, sailing close together, so as to form only one object to the eye, and in this respect to represent the unity and the size of Satan.—*Ternate and Tidore*. These are two of the Moluccas, which islands have been at all times famous for their spices.—*they*, i.e. the ships composing the fleet; not the merchants, as Wordsworth understood it.—*the trading flood*, i.e. the sea frequented by traders.—*Cape*, sc. of Good Hope.—*the pole*, i.e. the South-pole; for their course is southwards. He says 'nightly,' because the Cross, by which he may suppose them to steer, is visible only in the night.

647. *impaled*, i.e. paled in, enclosed.

"Frost-fearing myrtle shall *impale* my head."

*Jonson's Poetaster*, i. 1.—*K*.

"And who will have thee [Fame] fetcheth thee from hell  
 Where thou *impaled with fire* and sword dost dwell."

*Drayton, Her. Ep. Leg. of Rob. of Norm.*—*K*.

Milton had here probably in his mind the fire at the gate of Busirane's castle, in the *Faerie Queen*, iii. 11, 21. He has the same idea in this place of his prose works: "Hedged about with such a terrible *impalement* of commands, as he that will break through wilfully to violate the least of them, must hazard the wounding of his conscience even unto death." *Reason of Church Government*, book i. ch. ii.

649. *Before the gates, etc.* The following allegory is an expansion of "Then when Lust hath conceived it bringeth forth Sin, and Sin when it is finished bringeth forth Death." *James* i. 15. The poet had probably in his mind the description of Disdain and Philotime the daughter of Mammon, in the *Faerie Queen*, ii. 7, 40 *seq.* (see particularly stanzas 41, 49), and also that of Error, i. 1, 14, 15, and that of Hamartia in Fletcher's *Purple Island*.

644. Τὸν περὶ χάλκεον ἔρκος ἐλήλεται. *Hes. Theog.* 726.—*St.*

Πύλας δ' ἐπέθηκε Ποσειδῶν

Χαλκείας, τείχος δὲ περιόχεται ἀμφοτέρωθεν. *Ib.* v. 732.—*K*.

The one seemed woman to the waist, and fair,  
 But ended foul in many a scaly fold,  
 Voluminous and vast, a serpent armed  
 With mortal sting. About her middle round  
 A cry of hell-hounds never ceasing barked  
 With wide Cerberean mouths full loud, and rung  
 A hideous peal; yet, when they list, would creep,

650

654. *cry*, i.e. pack.

"A *cry* more tuneable  
 Was never hollowed to nor cheered with horn."

*Mids. Night's Dream*, v. 1.—*T.*

"You common *cry* of curs." *Coriol.* iii. 1.—*K.*

"A *cry* of hounds have here a deer in chase."

*Sylv. Du Bart.* p. 461.—*T.*

650. "Ἡμισυ μὲν νύμφην ἐλικώπιδα, καλλιπάρηον,  
 Ἡμισυ δ' αὖτ' ἐ πέλῳρον ὄφιν, δεινόν τε μέγαν τε.

*Hes. Theog.* v. 298.—*K.*

"By which he saw the ugly monster plain,  
 Half-like a serpent horribly displayed,  
 But the other half did woman's shape retain—  
 Most loathsome, filthy, foul, and full of high disdain.

"And, as she lay upon the dainty ground,  
 Her huge long tail her den all overspread,  
 Yet was in knots and many bights upwound,  
 Pointed with mortal sting; of her there bred  
 A thousand young ones, which she daily fed,  
 Sucking upon her poisonous dugs; each one  
 Of sundry shapes, yet all ill-favoured;  
 Soon as that uncouth light upon them shone  
 Into her mouth they crept, and sudden all were gone."

*F. Q.* i. 14, 15.—*N.*

"The first that crept from his detested maw  
 Was Hamartia, foul, deformed wight;  
 More foul, deformed the Sun yet never saw;  
 Therefore she hates the all-betraying light.

A woman seemed she in her upper part;  
 To which she could such lying gloss impart  
 That thousands she hath slain with her deceiving art."

"The rest, though hid, in serpent's form arrayed  
 With iron scales, like to a plaited mail;  
 Over her back her knotty tail displayed  
 Along the empty air did lofty sail.

The end was pointed with a double sting,  
 Which with such dreaded might she wont to fling  
 That nought could help the wound but blood of heavenly king."

*Fletcher, Purp. Is.* xii. 27.—*T.*

If aught disturbed their noise, into her womb,  
 And kennel there, yet there still barked and howled  
 Within unseen. Far less abhorred than these  
 Vexed Scylla, bathing in the sea that parts 660  
 Calabria from the hoarse Trinacrian shore;  
 Nor uglier follow the night-hag, when, called  
 In secret, riding through the air she comes,  
 Lured with the smell of infant blood, to dance  
 With Lapland witches, while the labouring moon  
 Eclipses at their charms. The other shape—  
 If shape it might be called that shape had none  
 Distinguishable in member, joint or limb,  
 Or substance might be called that shadow seemed,  
 For each seemed either—black it stood as Night, 670  
 Fierce as ten Furies, terrible as Hell,  
 And shook a dreadful dart; what seemed his head  
 The likeness of a kingly crown had on.  
 Satan was now at hand, and from his seat

659. *abhorred*, i.e. to be abhorred: see final Note II. on Book I.

662. *Nor uglier, etc.* These were current ideas in those days, when the belief in witchcraft prevailed. Todd refers to Wierius, *De Lamiis*, 240, 241, ed. 1582. Lapland was celebrated for witches, who sold winds to sailors, etc.—*vexed Scylla*. See *Ov. Met.* xiv.

665. *the labouring moon*. "Lunæque labores." *Virg. Geor.* ii. 478, i.e. her eclipse.

670. *For each seemed either*, i.e. if it was a substance it seemed to be a shadow, and *vice versa*.

678. *The likeness, etc.* For Death is "the king of terrors." *Job* xviii. 14.

675. *The monster, etc.* In what follows, Milton seems to have had in his mind Guyon's encounter with Disdain in the cave of Mammon, in the *Faerie Queen*, ii. 7, 41 seq.

655. "Cerberæus rictus pro partibus invenit (Scylla) illis."

*Ov. Met.* xiv. 65.—K.

"Hath rung night's yawning peal." *Macbeth*, iii. 3.—K.

656. "From forth the kennel of thy womb hath crept  
 A hell-hound that doth hunt us all to death."

*Rich. III.* iv. 4.—T.

660. "Dulichias vexasse rates." *Virg. Buc.* vi. 76.—B.

668. "Infected be the air whereon they (the witches) ride."

*Macbeth*, iv. 1.—T.

670. 'Ο δ' ἦτε νυκτὶ δούκας. *Il.* i. 47.—K. 'Ο δ' ἐπεμύρῃ νυκτὶ δούκας. *Od.* xi. 605.—N.

The monster moving onward came as fast  
 With horrid strides; Hell trembled as he strode.  
 The undaunted Fiend what this might be admired,  
 Admired, not feared—God and his Son except,  
 Created thing nought valued he nor shunned—  
 And with disdainful look thus first began : 680

“ Whence and what art thou, execrable shape !  
 That darest, though grim and terrible, advance  
 Thy miscreated front athwart my way  
 To yonder gates? Through them I mean to pass—  
 That be assured—without leave asked of thee.  
 Retire, or taste thy folly, and learn by proof,  
 Hell-born ! not to contend with Spirits of Heaven.”

To whom the Goblin full of wrath replied :  
 “ Art thou that traitor Angel ? art thou he,  
 Who first broke peace in Heaven, and faith till then 690

677. *admired*, i.e. wondered : see on i. 690.

678. *God, etc.* This, as has been observed, looks as if he included God and his Son among created things ; but we may recollect that *everything* was created, except them. The meaning then is, that he feared nothing but them : comp. iv. 323. At all events, this structure is not without example. Richardson has quoted from his prose works, “ No place in heaven or earth, except hell, where Charity may not enter.” *Doctrine, etc., of Divorce, Pref.* And Johnson, from Shakespeare :—

“ Richard except, those whom we fight against  
 Had rather have us win than him they follow.” *Rich. III.* v. 3.

To these we may add from Dante—

“ Dinanzi a me non fur cose create  
 Se non eterne.” *Inf.* iii. *terz.* 3.—*K.*

686. *taste*, so. the fruits of.

675. “ His monstrous enemy  
 With sturdy steps came stalking in his sight,  
 A hideous giant terrible and high,  
 That with his tallness seemed to threat the sky ;  
 The ground eke groaned under him for dread.” *P. Q.* i. 7, 8.—*T.*

681. *Τίς, πότεν εἰς ἀνδρῶν, ὃ μὲν ἔτλης ἀντίος ἐλθεῖν ;*  
*Il.* xxi. 150.—*St.*

684. “ I mean not thee entreat,  
 To pass, but maugre thee, will pass or die.”  
*P. Q.* iii. 4, 15.—*Jortin.*

686. “Taste . . . that the Lord is good.” *Ps.* xxxiv. 8. “Taste death.”  
*Heb.* ii. 9.



Unbroken, and, in proud rebellious arms,  
 Drew after him the third part of Heaven's sons,  
 Conjured against the Highest? for which both thou  
 And they, outcast from God, are here condemned  
 To waste eternal days in woe and pain.  
 And reckonest thou thyself with Spirits of Heaven,  
 Hell-doomed! and breathest defiance here and scorn,  
 Where I reign king, and, to enrage thee more,  
 Thy king and lord? Back to thy punishment,  
 False fugitive! and to thy speed add wings, 700  
 Lest with a whip of scorpions I pursue  
 Thy lingering, or with one stroke of this dart  
 Strange horror seize thee, and pangs unfelt before."

So spake the grisly Terror, and in shape,  
 So speaking and so threatening, grew tenfold  
 More dreadful and deform. On the other side,  
 Incensed with indignation, Satan stood  
 Unterrified, and like a comet burned,  
 That fires the length of Ophiuchus huge,  
 In the arctic sky, and from his horrid hair 710  
 Shakes pestilence and war. Each at the head  
 Leveled his deadly aim; their fatal hands  
 No second stroke intend; and such a frown  
 Each cast at the other, as when two black clouds,

693. *Conjured*, i.e. joined in conspiracy, *conjuratos*.

701. *with a whip, etc.* Alluding to 1 Kings xii. 11, where however *scorpion* (like cat-o'-nine-tails) is only the name of a severe kind of scourge.

706. *deform*, the Latin *deformis*, i.e. deprived of beauty. It is used by Spenser, *P. Q.* ii. 12, 24.

707. *Incensed*, kindled, inflamed, *incensus*.

709. *Ophiuchus*, i.e. Serpent-holder, Anguitenens, or Serpentarius, one of the constellations of the northern hemisphere. It lies near the equinoctial line.

714. *as when, etc.* The imagery in this fine simile is not quite correct, for bodies in the air cannot move in opposite directions, as the wind blows only one way at a time.—*the Caspian*. This is introduced for the sake of definiteness or ornament, like the *epitheta ornantia* of the Latin poets.

701. "My father hath chastised you with whips, but I will chastise you with scorpions." 1 Kings xii. 11.

708. "Qual con le chiome sanguinose orrende  
 Splendor cometa suol per l'aria adusta."

*Tasso, Ger. Lib. vii.—52.—N.*

With heaven's artillery fraught, come rattling on  
 Over the Caspian, then stand front to front,  
 Hovering a space, till winds the signal blow  
 To join their dark encounter in mid air :  
 So frowned the mighty combatants, that Hell  
 Grew darker at their frown ; so matched they stood ; 720  
 For never but once more was either like  
 To meet so great a foe. And now great deeds  
 Had been achieved, whereof all Hell had rung,  
 Had not the snaky Sorceress, that sat  
 Fast by Hell-gate and kept the fatal key,  
 Risen, and with hideous outcry rushed between.

"O father, what intends thy hand, she cried,  
 Against thy only son? What fury, O son,  
 Possesses thee to bend that mortal dart  
 Against thy father's head? and knowest for whom ; 730  
 For him who sits above, and laughs the while  
 At thee ordained his drudge, to execute  
 Whate'er his wrath, which he calls justice, bids ;—  
 His wrath, which one day will destroy ye both !"

She spake, and at her words the hellish Pest  
 Forbore, then these to her Satan returned :

"So strange thy outcry, and thy words so strange  
 Thou interposest, that my sudden hand,  
 Prevented, spares to tell thee yet by deeds

722. *foe*, i.e. Jesus Christ. "The last enemy that shall be destroyed [by Christ] is *death*." 1 Cor. xv. 26. "That he [Christ] might destroy him that had the power of death, that is the *devil*." Heb. ii. 14.

727. *intends*, i.e. aims, *intendit*.

739. *sparcs* ; *parcit*.—*intends*, see v. 727.

714. "Or as when clouds, together crushed and bruised,  
 Pour down a tempest by the Caspian shore."

*Fairfax, Godf.* vi. 38.—*K*.

715. "And Heaven's artillery thunder in the skies."

*Tam. of the Shrew*, i. 2.—*T*.

722. Καὶ νύ κε δὴ ξιφείσας αὐτοσχεδὸν οὐράζοντο  
 Εἰ μὴ κήρυκες, Διὸς ἄγγελοι ἡδὲ καὶ ἀνδρῶν,  
 Ἥλαθον

Μηκέτι, παῖδε φίλω, πολεμίζετε, κ.τ.λ. *Il.* vii. 278.—*St*.

731. "He that sitteth in the heaven shall laugh." *Ps.* ii. 4.—*K*.

What it intends, till first I know of thee 740  
 What thing thou art, thus double-formed, and why,  
 In this infernal vale first met, thou callest  
 Me father, and that phantasm callest my son.  
 I know thee not, nor ever saw till now  
 Sight more detestable than him and thee."

To whom thus the portress of Hell-gate replied :  
 " Hast thou forgot me then? and do I seem  
 Now in thine eye so foul? once deemed so fair  
 In Heaven; when at the assembly, and in sight  
 Of all the Seraphim, with thee combined 750  
 In bold conspiracy against Heaven's King,  
 All on a sudden miserable pain  
 Surprised thee, dim thine eyes, and dizzy swum  
 In darkness, while thy head flames thick and fast  
 Threw forth; till, on the left side opening wide,  
 Likest to thee in shape and countenance bright,  
 Then shining heavenly fair, a goddess armed,  
 Out of thy head I sprung. Amazement seized  
 All the host of Heaven; back they recoiled afraid  
 At first, and called me Sin, and for a sign 760  
 Portentous held me; but familiar grown  
 I pleased, and with attractive graces won  
 The most averse, thee chiefly, who full oft  
 Thyself in me thy perfect image viewing  
 Becamest enamoured, and such joy thou tookest  
 With me in secret, that my womb conceived  
 A growing burden. Meanwhile war arose,  
 And fields were fought in Heaven, wherein remained—  
 For what could else?—to our almighty Foe  
 Clear victory, to our part loss and rout 770  
 Through all the Empyrean. Down they fell,

752. *All on a sudden, etc.* He imitates here the description of the birth of Pallas-Athéné given by the Greek poets; and as Hephestos (Vulcan) attempted to ravish her, so he makes Satan take secret joy with Sin. The terror of the Angels at the first view of her, and then the pleasure they took in her, is correct and true to nature. It probably suggested Dryden's celebrated lines—

"Vice is a monster of such frightful mien," etc.

Driven headlong from the pitch of Heaven, down  
 Into this Deep, and in the general fall  
 I also; at which time this powerful key  
 Into my hand was given, with charge to keep  
 These gates for ever shut, which none can pass  
 Without my opening. Pensive here I sat,  
 Alone; but long I sat not, till my womb,  
 Pregnant by thee and now excessive grown,  
 Prodigious motion felt and rueful throes. 780  
 At last this odious offspring whom thou seest,  
 Thine own begotten, breaking violent way,  
 Tore through my entrails, that, with fear and pain  
 Distorted, all my nether shape thus grew  
 Transformed: but he, my inbred enemy,  
 Forth issued, brandishing his fatal dart,  
 Made to destroy. I fled, and cried out *Death!*  
 Hell trembled at the hideous name, and sighed  
 From all her caves, and back resounded *Death!*  
 I fled, but he pursued—though more, it seems, 790  
 Inflamed with lust than rage—and, swifter far,  
 Me overtook, his mother, all dismayed,  
 And in embraces forcible and foul  
 Ingendering with me, of that rape begot  
 These yelling monsters, that with ceaseless cry  
 Surround me, as thou sawest, hourly conceived  
 And hourly born, with sorrow infinite  
 To me; for, when they list, into the womb  
 That bred them they return, and howl and gnaw  
 My bowels, their repast; then, bursting forth 800  
 Afresh, with conscious terrors vex me round,  
 That rest or intermission none I find.

772. *pitch*, i.e. height. We only use it figuratively, as when we say, To such a pitch of insolence, etc. We still retain the verb, and we use *pitch-fork*, and *low-pitched*, of roofs and ceilings.

795. *These yelling monsters*. These are the mental torments that are the consequences of sin, and they are rendered more grievous by the idea of death.

786. "Telum fatale corruscat." *Æn.* xii. 919.—*H.*

789. "Insonnere cavae, gemitumque dedere cavernæ." *Æn.* ii. 53.—*H.*

Before mine eyes in opposition sits  
 Grim Death, my son and foe, who sets them on,  
 And me his parent would full soon devour,  
 For want of other prey, but that he knows  
 His end with mine involved, and knows that I  
 Should prove a bitter morsel and his bane,  
 Whenever that shall be; so Fate pronounced.  
 But thou, O father, I forewarn thee, shun  
 His deadly arrow; neither vainly hope  
 To be invulnerable in those bright arms,  
 Though tempered heavenly; for that mortal dint,  
 Save he who reigns above, none can resist."

810

She finished, and the subtle Fiend his lore  
 Soon learned, now milder, and thus answered smooth:  
 "Dear daughter—since thou claimest me for thy sire,  
 And my fair son here shewest me, the dear pledge  
 Of dalliance had with thee in Heaven, and joys  
 Then sweet, now sad to mention, through dire change  
 Befallen us, unforeseen, unthought of—know,  
 I come no enemy, but to set free  
 From out this dark and dismal house of pain,  
 Both him and thee, and all the heavenly host  
 Of Spirits, that, in our just pretences armed,  
 Fell with us from on high. From them I go  
 This uncouth errand, sole, and one for all  
 Myself expose, with lonely steps to tread  
 The unfounded Deep, and, through the Void immense

821

808. *in opposition*, i.e. opposite me; as when we say a planet is in opposition.

806. *but that he knows*, etc. Because death must cease with sin, which has given origin to it.

813. *dint*, a stroke or blow; Anglo-Saxon *dynr*.

814. *Save he*, etc., i.e. God alone is eternal, exempt from end.

818. *fair*. A usual expression in the romances, and in the general language of the Middle Ages.

829. *unfounded*, i.e. bottomless, *sans fond*.

810. Σχέτλιε, καὶ ὃ ἀδ τοι πολέμια ἔργα μέμλε  
 Καὶ πόνος· οὐδὲ θεοῖσιν ὑπείξειαι ἀθανάτοισι;  
 'Ἢ δέ τοι οὐ θνητῇ, ἀλλ' ἀθάνατον κακὸν ἔστι  
 Δεινὸν τ', ἀργαλέον τε καὶ ἄγριον, οὐδὲ μαχητόν. *Od.* xii. 116.—*St.*

To search with wandering quest a place foretold 830  
 Should be, and, by concurring signs, ere now  
 Created vast and round, a place of bliss  
 In the purlieus of Heaven, and therein placed  
 A race of upstart creatures, to supply  
 Perhaps our vacant room, though more removed,  
 Lest Heaven, surcharged with potent multitude,  
 Might hap to move new broils. Be this or aught  
 Than this more secret now designed, I haste  
 To know; and, this once known, shall soon return  
 And bring ye to the place where thou and Death 840  
 Shall dwell at ease, and up and down unseen  
 Wing silently the buxom air, embalmed  
 With odours. There ye shall be fed and filled  
 Immeasurably; all things shall be your prey."

He ceased, for both seemed highly pleased, and Death  
 Grinned horrible a ghastly smile, to hear  
 His famine should be filled, and blessed his maw  
 Destined to that good hour. No less rejoiced  
 His mother bad, and thus bespake her sire :

"The key of this infernal pit, by due 850  
 And by command of Heaven's all-powerful King,  
 I keep, by him forbidden to unlock  
 These adamantine gates; against all force  
 Death ready stands to interpose his dart,  
 Fearless to be o'ermatched by living might.  
 But what owe I to his commands above,  
 Who hates me, and hath hither thrust me down

834. *purlieus*. A purlieu (*pur lieu*) is the more open part, free from trees (*purus ab arboribus*), on the outskirts of a forest.

842. *buxom*, i.e. yielding. See on *L'Allegro*, v. 24. Spenser had used *buxom air*, *F. Q. i.* 11, 37; iii. 11, 34; and Fairfax *buxom wave*, xv. 12.

855. *might*. The third edit. (which is of no authority) reads *wight*, from v. 613.

849. *bespake*. This form is constantly used by Spenser.

841. Νούσοι δ' ἀνθρώποισιν ἐφ' ἡμέρῃ ἥδ' ἐπὶ νυκτὶ  
 Αἰτόματα φοιτῶσι, κακὰ θνητοῖσι φέρουσαι  
 Σιγῇ. *Hes. "Ergy.* 102.—*St.*

842. "Pete cedentem aera disco." *Hor. Sat.* ii. 2, 13.—*K.*

843. "Death shall feed upon them." *Ps.* xlix. 14.—*G.*

Into this gloom of Tartarus profound,  
 To sit in hateful office here confined,  
 Inhabitant of Heaven and heavenly born, 860  
 Here in perpetual agony and pain,  
 With terrors and with clamours compassed round  
 Of mine own brood, that on my bowels feed?  
 Thou art my father, thou my author, thou  
 My being gavest me; whom should I obey  
 But thee? whom follow? Thou wilt bring me soon  
 To that new world of light and bliss, among  
 The Gods who live at ease, where I shall reign  
 At thy right hand voluptuous, as be seems  
 Thy daughter and thy darling, without end." 870

Thus saying, from her side the fatal key,  
 Sad instrument of all our woe, she took;  
 And, toward the gate rolling her bestial train,  
 Forthwith the huge portcullis high updrew,  
 Which but herself not all the Stygian Powers  
 Could once have moved; then in the keyhole turns  
 The intricate wards, and every bolt and bar  
 Of massy iron or solid rock with ease  
 Unfastens. On a sudden open fly,  
 With impetuous recoil and jarring sound, 880  
 The infernal doors, and on their hinges grate  
 Harsh thunder, that the lowest bottom shook

869. *At thy right hand, etc.* As the Son sits in Heaven. This opposition is frequent in the *Inferno* of Dante. It may however be doubted if Milton perceived it.

875. *Which but herself, etc.*, i.e. it was only through Sin that moral and physical evil could come into the world.

877. *The intricate wards.* This is another instance of Milton's wrong employment of words, for the wards are in the lock, not in the key.

879. *On a sudden, etc.* See our *Tales and Popular Fictions*, p. 25, where we have shown the incorrectness of Swift's assertion that this was taken from the romance of *Don Belianis of Greece*. Porson doubted if there was any translation of this romance anterior to the *Paradise Lost*; and Todd in reply says there was one printed in 1650. Surely we are not to suppose that Milton at that time was a reader of romances of chivalry!

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868. *Θεὸς πατὴρ ᾧδ' ὄντες.* *Il.* vi. 138.—*B.*

882. "At cantu commotæ Erebi de sedibus imis  
*Umbrae* ibant." *Virg. Geor.* iv. 471.—*H.*

Of Erebus. She opened, but to shut  
 Excelled her power; the gates wide open stood,  
 That with extended wings a bannered host,  
 Under spread ensigns marching, might pass through  
 With horse and chariots ranked in loose array;  
 So wide they stood, and like a furnace mouth  
 Cast forth redounding smoke and ruddy flame.

Before their eyes in sudden view appear 890  
 The secrets of the hoary Deep, a dark,  
 Illimitable ocean, without bound,  
 Without dimension, where length, breadth, and highth,  
 And time and place, are lost; where eldest Night  
 And Chaos, ancestors of Nature, hold  
 Eternal anarchy, amidst the noise  
 Of endless wars, and by confusion stand.  
 For Hot, Cold, Moist, and Dry, four champions fierce,  
 Strive here for mastery, and to battle bring  
 Their embryon atoms: they around the flag 900  
 Of each his faction, in their several clans,  
 Light-armed or heavy, sharp, smooth, swift or slow,  
 Swarm populous, unnumbered as the sands  
 Of Barca or Cyrenè's torrid soil,

883. *but to shut, etc.* Because none but God can put an end to the evils caused by sin.

895. *Nature*, i.e. creation, the world.—*hold, etc.*, as we usually say, hold dominion, rule, sovereignty, etc.

900. *embryon atoms*, i.e. the atoms which, by union with it, cause any body to increase. The embryo is the *fetus* in the womb, and Chaos is called (v. 911) the 'womb of Nature.'

901. *each his*. This seems to be i.q. *each's*, according to the manner of forming the possessive case used by writers of the sixteenth and seventeenth centuries.—*clans*. Probably the Highland clans, with Montrose, were in his mind.

903. *unnumbered*, i.e. not to be numbered, innumerable: see final Note II. on Book I.

904. *Barca, etc.*, i.e. the African deserts to the west of Egypt.

889. "Tartarus horriferos eructans faucibus æstus." *Lucr.* iii. 1025.—*K.*

891. "One would think the deep to be hoary." *Job* xli. 32.—*G.*

898. "Where heat and cold, dryness and moisture strive."

*Fairfax, Godf. of Bul.* ix. 61.—*K.*



Levied to side with warring winds, and poise  
 Their lighter wings. To whom these most adhere  
 He rules a moment ; Chaos umpire sits,  
 And by decision more embroils the fray,  
 By which he reigns ; next him high arbiter  
 Chance governs all. Into this wild Abyss 910  
 —The womb of Nature and perhaps her grave,  
 Of neither sea, nor shore, nor air, nor fire,  
 But all these in their pregnant causes mixed  
 Confusedly, and which thus must ever fight,  
 Unless the almighty Maker them ordain  
 His dark materials to create more worlds—  
 Into this wild Abyss the wary Fiend  
 Stood on the brink of Hell, and looked awhile,  
 Pondering his voyage ; for no narrow frith  
 He had to cross. Nor was his ear less pealed 920  
 With noises loud and ruinous—to compare  
 Great things with small—than when Bellona storms  
 With all her battering engines, bent to rase  
 Some capital city ; or less than if this frame  
 Of heaven were falling, and these elements  
 In mutiny had from her axle torn  
 The steadfast earth. At last his sail-broad vans  
 He spreads for flight, and in the surging smoke  
 Uplifted spurns the ground ; thence many a league,

905. *Levied*, i.e. raised ; in its double sense : see on v. 501.—*poise*, i.e. give weight to, *peser*.—*these most*, i.e. most of these.

911. *The womb, etc.*, i.e. what gave birth to Nature : see on v. 895.

912. *sea nor shore*, i.e. water or earth.

918. *Stood, etc.*, i.e. standing looked.

919. *frith*. The Icelandic *fjord*, a bay ; akin to *fretum*.

921. *ruinous*, i.e. like that of the fall of buildings, etc. : see on i. 46.

925. *elements*, i.e. earth, water, etc. : v. 912.

927. *vane*, i.e. wings, *vanni*, It.

921. "Parvis componere magna." *Virg. Buc.* i. 24.—*N.*

927. "Indi spiega al gran volo i vanni aurati."

*Tasso, Ger. Lib.* ix. 60.—*T.*

"His flaggy wings when forth he did display

Were like two sails." *F. Q.* i. 11, 10.—*N.*

929. "Spernit humum fugiente penna." *Hor. Carm.* iii. 2, 24.—*K.*

As in a cloudy chair, ascending rides 930  
 Audacious ; but, that seat soon failing, meets  
 A vast vacuity. All unawares  
 Fluttering his pennons vain, plumb-down he drops  
 Ten thousand fathom deep, and to this hour  
 Down had been falling, had not by ill chance  
 The strong rebuff of some tumultuous cloud,  
 Instinct with fire and nitre, hurried him  
 As many miles aloft. That fury stayed—  
 Quenched in a boggy Syrtis, neither sea  
 Nor good dry land—nigh foundered on he fares, 940  
 Treading the crude consistence, half on foot,  
 Half flying ; behoves him now both oar and sail.  
 As when a gryphon<sup>x</sup> through the wilderness  
 With winged course, o'er hill or moory dale,  
 Pursues the Arimaspiā, who by stealth  
 Had from his wakeful custody purloined  
 The guarded gold : so eagerly the Fiend  
 O'er bog or steep, through strait, rough, dense, or rare,  
 With head, hands, wings, or feet, pursues his way,  
 And swims, or sinks, or wades, or creeps, or flies. 950

931. *Audacious*, daring, bold, *audax*.

933. *pennons*, i.e. pinions. This is probably Milton's own orthography, as it comes from *penna*.—*vain*, i.e. useless.

937. *Instinct*, i.e. inflamed ; the opposite of *extinct*.

939. *Quenched*, etc. *Quenched*—*land* is evidently a parenthesis, and *that fury stayed* an abl. abs.—*foundered*. See on i. 204.

941. *the crude consistence*, i.e. *the boggy Syrtis*. v. 939.

942. *both oar and sail*. The Latin *remis velisque*, i.e. every means ; a figure from navigation, as Hume observes.

944. *or*. Perhaps we should read *and* ; so also in v. 949.

945. *by stealth*. It would seem from this that Milton understood the ἀπρῶς of Herodotus differently from Pliny : see below.

948. *or steep*. We think it very probable that, as Bentley says, the poet dictated 'o'er steep.'

941. "Half flying and half footing in his haste." *F. Q.* i. 11, 8.—*N.*

943. λέγεται δὲ ὅτι ἐκ τῶν γρυπῶν ἀπρῶς (τὸν χρυσόν) Ἀριμασπὸς, ἄνθρωπος μονοφθαλμὸς. *Herod.* iii. 116. "Produntur Arimaepi, uno oculo in fronte media insignes, quibus assidue bellum esse circa metalla cum gryphis, ferarum volucris genere, quale vulgo traditur, eruente ex cuniculis aurem, mira cupiditate et feris custodientibus et Arimaepis rapientibus." *Plin. Nat. Hist.* vii. 2, 10.

At length a universal hubbub wild  
 Of stunning sounds and voices all confused,  
 Borne through the hollow dark, assaults his ear  
 With loudest vehemence. Thither he plies,  
 Undaunted, to meet there whatever Power  
 Or Spirit of the nethermost Abyss  
 Might in that noise reside, of whom to ask  
 Which way the nearest coast of darkness lies  
 Bordering on light ; when straight behold the throne  
 Of Chaos, and his dark pavilion spread 960  
 Wide on the wasteful Deep ! With him enthroned  
 Sat sable-vested Night, eldest of things,  
 The consort of his reign ; and by them stood  
 Orcus and Ades, and the dreaded name  
 Of Demogorgon ; Rumour next and Chance,  
 And Tumult and Confusion all embroiled,  
 And Discord with a thousand various mouths.  
 To whom Satan turning boldly, thus :—" Ye Powers  
 And Spirits of this nethermost Abyss,  
 Chaos and ancient Night ! I come no spy, 970  
 With purpose to explore or to disturb

961. *hubbub*. He seems to have adopted this word from Spenser.

"And shrieking *hubbubs* them approaching near." *F. Q.* iii. 10, 43. It is probably of Celtic origin. In Irish, *aboo* is a war-cry, as in "Crom-aboo," "Butler-aboo;" *ab* is 'a cry' in Welsh.

966. *nethermost Abyss*. By this he merely means the Abyss or Chaos in general ; and he terms it *nethermost*, as being without bottom or termination.

962. *sable-vested Night*. The *Μελάνωπελος Νύξ* of Euripides, *Ion*. 1150.

964. *Orcus and Ades*. These are properly the same person (called also Pluto), the former being the Latin, the latter the Greek name, properly Aides, Hades. Milton seems to mean by them the Death and Hell (*ὁ θάνατος καὶ ὁ ἕδης*) of the Apocalypse, xx. 13.—*dreaded name*, *etc.*, i.e. Demogorgon himself: see on i. 738. Demogorgon, a name unknown to classic mythology, is first mentioned by Lactantius and the Scholiast on Statius ; then by Boccaccio in his *Genealogia Deorum*, a work with which Milton appears to have been acquainted ; and finally by Ariosto (*I Cinque Canti*, i. 4) and Tasso (*Ger. Lib.* xiii. 10).

971. *to explore, etc.*, i.e. to explore the secret (places or things) of your realm, or to disturb your realm itself.

960. "He made darkness his secret place, his pavilion round about him dark waters." *Ps.* xviii. 11.—*D.* "I will set his throne upon these stones that I have hid, and he shall spread his royal pavilion over them." *Jer.* xliii. 10.—*K.*

The secrets of your realm ; but, by constraint,  
 Wandering this darksome desert, as my way  
 Lies through your spacious empire up to light,  
 Alone and without guide, half lost, I seek  
 What readiest path leads where your gloomy bounds  
 Confine with Heaven ; or if some other place,  
 From your dominion won, the ethereal King  
 Possesses lately, thither to arrive  
 I travel this profound. Direct my course. 980  
 Directed no mean recompense it brings  
 To your behoof : if I that region lost,  
 All usurpation thence expelled, reduce  
 To her original darkness and your sway—  
 Which is my present journey—and once more  
 Erect the standard there of ancient Night,  
 Yours be the advantage all, mine the revenge !”

Thus Satan, and him thus the Anarch old,  
 With faltering speech and visage incomposed,  
 Answered :—“ I know thee, stranger, who thou art, 990  
 That mighty leading Angel, who of late  
 Made head against Heaven’s King, though overthrown.  
 I saw and heard ; for such a numerous host  
 Fled not in silence through the frightened Deep,  
 With ruin upon ruin, rout on rout,  
 Confusion worse confounded ; and Heaven-gates  
 Poured out by millions her victorious bands  
 Pursuing. I upon my frontiers here  
 Keep residence ; if all I can will serve,  
 That little which is left so to defend, 1000  
 Encroached on still through your intestine broils,

979. *lately*. This properly belongs to *won*, v. 978.

985. *Which is*, sc. the object of.

999. *can*, sc. do.—*so*, sc. doing.

1001. *your*. No one surely can doubt of this being the true reading ; yet

998. ΑΔ. Οἷσθ' ἦν στρατεῖαν ἐστράτευς' ἀλεθρίαν ;

ΘΗ. Οὐ γὰρ τι· σιγῇ διεπεράσας Ἑλλάδα. *Ενρ. Sup.* 116.—*D.*

996. “*Procedet legio Ausonidum, pilataque plenis  
 Agmina se fundunt portis.*” *Æν.* xii. 121.—*K.*

Weakening the sceptre of old Night. First Hell,  
 Your dungeon, stretching far and wide beneath;  
 Now lately heaven and earth, another world,  
 Hung o'er my realm, linked in a golden chain  
 To that side Heaven from whence your legions fell.  
 If that way be your walk, you have not far;  
 So much the nearer danger. Go and speed!  
 Havoc, and spoil, and ruin are my gain."

He ceased, and Satan stayed not to reply, 1010  
 But, glad that now his sea should find a shore,  
 With fresh alacrity and force renewed,  
 Springs upward, like a pyramid of fire,  
 Into the wild expanse, and through the shock  
 Of fighting elements, on all sides round  
 Environed, wins his way; harder beset  
 And more endangered, than when Argo passed  
 Through Bosphorus, betwixt the justling Rocks;  
 Or when Ulysses on the larboard shunned  
 Charybdis, and by the other Whirlpool steered. 1020  
 So he with difficulty and labour hard  
 Moved on: with difficulty and labour he;  
 But, he once past, soon after when Man fell—  
 Strange alteration!—Sin and Death amain  
 Following his track, such was the will of Heaven—  
 Paved after him a broad and beaten way

it was first given by Pearce, the poet's own and all the succeeding editions having *our*. This is one proof among many that we are not to regard the orthography, punctuation, etc., of the first two editions as being Milton's own.

1006. *far*, ec. to go.

1019. *Through Bosphorus, etc.* There is a slight slip of memory here, for it was after emerging from the Bosphorus into the Euxine that the Argo had to pass through the Symplegades, which he properly translates 'the justling rocks.' There is a similar slip in what follows, for Scylla is not represented by Homer or any other poet as a whirlpool. Perhaps the cause of his error was the recollection of the *parvus gurgis*, in which Ovid says (*Mét.* xiv. 51) Scylla used to bathe, and in which, by the art of Circe, she was transformed.

1023. *But he, etc.* This is narrated afterwards in the Tenth Book.

1013. "And from his helmet sharpening like a spire  
 He looked like a pyramid on fire."

*Drayton, David & Goliath.—T.*

Over the dark Abyss, whose boiling gulf  
 Tamely endured a bridge of wondrous length,  
 From Hell continued, reaching the utmost orb  
 Of this frail World ; by which the Spirits perverse, 1030  
 With easy intercourse, pass to and fro  
 To tempt or punish mortals, except whom  
 God and good Angels guard by special grace.

But now at last the sacred influence  
 Of light appears, and from the walls of Heaven  
 Shoots far into the bosom of dim Night  
 A glimmering dawn. Here Nature first begins  
 Her farthest verge, and Chaos to retire,  
 As from her outmost works, a broken foe,  
 With tumult less and with less hostile din ; 1040  
 That Satan, with less toil, and now with ease,  
 Wafts on the calmer wave by dubious light ;  
 And, like a weather-beaten vessel, holds  
 Gladly the port, though shrouds and tackle torn.  
 Or in the emptier waste, resembling air,  
 Weighs his spread wings, at leisure to behold  
 Far off the empyreal Heaven, extended wide  
 In circuit, undetermined square or round,

1029. *the utmost orb*, i.e. the outer circle or shell of the World : see the *Cosmology* in *Life of Milton*. The idea of this bridge may no doubt have been suggested by the Mohammedan Es-Sírat, which stretches *over* Hell, and is sharper than the edge of a sword, along which lies the road to Paradise.

1037. *Nature*, i.e. organized matter, the World.

1041. *That Satan, etc.*, i.e. his toil gradually diminished, and finally became ease.

1042. *Wafts*, sc. himself. This is nearly the idea which he expresses by *warps*, i. 341.

1046. *Weighs*, i.e. poises.

1048. *undetermined*, i.e. not to be determined. Its extent was such that from the portion that was seen the eye could not determine whether its margin was straight or curved. Its magnitude is further intimated by adding that the World was as small compared with it as the smallest star compared with the full-moon.

1033. "God and good angels fight on Richmond's side."

*Rich. III.* v. 3.—*T.*

1043. "Haud aliter puppesque tuæ pubesque tuorum  
 Aut portum tenet, aut pleno subit ostia velo." *Æn.* i. 399.—*K.*

1046. "E si librò su l'adequate penna." *Tasso, Ger. Lib.* i. 14.—*Th.*

With opal towers and battlements adorned  
 Of living sapphire, once his native seat ; 1050  
 And fast by, hanging in a golden chain,  
 This pendent World, in bigness as a star  
 Of smallest magnitude close by the moon.  
 Thither, full fraught with mischievous revenge,  
 Accursed, and in a cursed hour, he hies.

1049. " Whose walls and towers were builded high and strong  
 Of pearl and precious stone." *F. Q.* i. 10, 55.—*T.*

1052. " And blown with restless violence about  
 The pendent world." *Meas. for Meas.* iii. 1.—*T.*

#### NOTE ON v. 8.

The custom here mentioned is frequently alluded to by Ferdúsee in the *Sháh-námeh*. Thus, at the coronation of Túr, the son of Feridún, "the great men strewed pearls at his feet;" of Siyawush it is said on a particular occasion, "He thought on the banquets in Sabulistán, on Rústem and the nobles, and how they had strewed gold and pearls;" of Ky Khosrú, that the old Shah Káuś "came forth to meet him, and led him to the throne, and set the crown on his head; and they strewed precious stones wherever he trod." On another occasion when Káuś went forth to meet Ky Khosrú on his return from his victories in Túrán, the latter "poured jacinths and rubies on the head of the Sháh." See the translations from the *Sháh-námeh*, by Görres and Schack.

Warburton quoted the following passage from Shereef-ed-deen's Persian *Life of Tamerlane*, as translated by Petit de la Croix (ii. 1): "*Les princes du sang royal et les émirs répandirent à pleines mains sur sa tête quantité d'or et de pierreries selon la coutume.*" Lane (*Thous. and One Nights*, ii. 351) tells us from Ibn Khallikán, that on the occasion of the marriage of the Khaleefeh El-Ma-mún with the daughter of his wezer, "when he first entered the apartment of the bride and seated himself with her, her grandmother scattered over them both a thousand large pearls from a tray of gold." In India, at the present day, in the ceremony named Nuzzeranah, gold and silver are poured on the head of the person for whom it is performed.

That such then was the custom of the East is clear; but now comes the question, Whence did Milton derive his knowledge of it? We have searched in vain Purchas, Hakluyt, and all the writers on Oriental matters anterior to him, and we have to as little purpose made inquiries of the learned. Golius, it is true, had published an Arabic *Life of Tamerlane*, which may contain a notice of this ceremony, but as he gave no translation it was inaccessible to Milton. Our conclusion is, that he must have learned it, directly or indirectly, from one of the Orientalists of his time, such as Walton, Pocock, Hyde,—most probably

the last, who was well-skilled in Persian, and had, we may suppose, read the work of Shereef-ed-deen. From him too he may have derived a knowledge of the Direfish-e-Káwence: see on i. 536.

The following passage in *Antony and Cleopatra* (ii. 5) is, we may presume, merely a coincidence.

"I'll set thee in a shower of gold, and hail

*Rich pearls upon thee.*"

Yet it is not impossible that Shakespeare may have heard of the Oriental custom.

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## BOOK III.

—◆—  
THE ARGUMENT.

God, sitting on his throne, sees Satan flying toward this World, then newly created : shows him to the Son, who sat at his right hand ; foretells the success of Satan in perverting mankind ; clears his own justice and wisdom from all imputation, having created man free and able enough to have withstood his tempter ; yet declares his purpose of grace toward him, in regard he fell not of his own malice, as did Satan, but by him seduced. The Son of God renders praises to his Father for the manifestation of his gracious purpose toward man ; but God again declares, that grace cannot be extended toward man without the satisfaction of Divine justice ; man hath offended the majesty of God by aspiring to Godhead, and therefore with all his progeny devoted to death must die, unless some one can be found sufficient to answer for his offence, and undergo his punishment. The Son of God freely offers himself a ransom for man : the Father accepts him, ordains his Incarnation, pronounces his exaltation above all names in Heaven and Earth ; commands all the angels to adore him ; they obey, and hymning to their harps in full quire, celebrate the Father and the Son. Meanwhile Satan alights upon the bare convex of this World's uttermost orb ; where wandering he first finds a place, since called the Limbo of Vanity ; what persons and things fly up thither ; thence comes to the gate of Heaven, described ascending by stairs, and the waters above the firmament that flow about it : his passage thence to the orb of the sun ; he finds there Uriel the regent of that orb, but first changes himself into the shape of a meaner angel ; and pretending a zealous desire to behold the new creation, and Man whom God had placed here, inquires of him the place of his habitation, and is directed ; alights first on mount Niphates.

HAIL, holy Light, offspring of Heaven first-born !  
Or of the Eternal coeternal beam  
May I express thee unblamed ? since God is light,

1. *Hail, etc.* Perhaps the words of Hercules, in Euripides' *Hercules Furens*, on his return from Erebus (v. 523 *seq.*), were in the poet's mind when he commenced this Book.—*offspring, etc.* He terms light the firstborn or eldest offspring of Heaven, but whether he meant by this the Deity or the material heaven is uncertain. Judging however by his theology, we would say the former.

And never but in unapproached light  
 Dwelt from eternity, dwelt then in thee,  
 Bright effluence of bright essence, increate !  
 Or hearest thou rather pure ethereal stream,  
 Whose fountain who shall tell ? before the sun,  
 Before the heavens thou wert, and at the voice  
 Of God, as with a mantle didst invest 10  
 The rising World of waters dark and deep,  
 Won from the void and formless Infinite.—  
 Thee I revisit now with bolder wing,

2. *Or, etc.*, i.e. Or may I, without being blamed for it, express (i.e. term) thee the co-eternal beam of the Eternal ? He then proceeds to argue the justness of this idea from the language of Scripture, in which it is said that 'God is light.'

6. *Bright, etc.*, i.e. Thou who art the increate (uncreate) bright effluence of His bright essence.—*increate*. This should be *uncreate*, as there is no such Latin word as *increate*. It qualifies 'effluence' not 'essence.'

7. *Or hearest thou, etc.*, i.e. Or dost thou hear (i.e. dost thou prefer to be called) a pure ethereal stream whose source is unknown ? This he says because in *Genesis*, light exists before the sun, which is usually regarded as its source. *Hearest thou* is a Latinism, *audis*.

8. *before*, i.e. For before.

9. *the heavens*, i.e. those created along with the earth in the beginning.

10. *didst invest*. See *Gen.* i. 2, 3. In like manner (i. 208) he makes night 'invest the sea.'

12. *void, etc.* He here applies to Chaos the terms used in *Genesis* of the surface of the earth. His idea probably was that Chaos contained vast vacuities, or might be regarded as one great void, inasmuch as the atoms with which it was filled never assume any determinate fixed forms.

13. *with bolder wing*, i.e. my flight will now be of a bolder, steadier nature than it has hitherto been.

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3. "God is light." 1 *John* i. 5. "Who only hath immortality, dwelling in the light, which no man can approach unto." 1 *Tim.* vi. 16.—*N.*

6. "She (Wisdom) is a pure influence flowing from the glory of the Almighty. She is the brightness of the everlasting light." *Wisdom*, vii. 25.—*N.*

7. "Matutine pater, seu Jane libertinus audis." *Hor. Sat.* ii. 6, 20.—*B.*

*Zeds εἰς Ἀἰῶς*

*Ὁμορφόμενος στέργεις.*

*Eur. ap. Clem. Alex. Strom.* v. p. 581.—*K.*

10. "Largior hic campos æther et lumine vestit  
 Purpureo." *Æn.* vi. 640.—*K.*

11. "And through the world of waters wide and deep."

*F. Q.* i. 1, 89.—*N.*

"The hanging rocks and valleys dark and deep."

*Drayton, Polyolb. Song*, ix.—*T.*

Escaped the Stygian pool, though long detained  
 In that obscure sojourn, while in my flight,  
 Through utter and through middle darkness borne,  
 With other notes than to the Orphean lyre,  
 I sung of Chaos and eternal Night ;  
 Taught by the heavenly Muse to venture down  
 The dark descent, and up to re-ascend,  
 Though hard and rare ;—thee I revisit safe,  
 And feel thy sovran vital lamp ; but thou  
 Revisitest not these eyes, that roll in vain  
 To find thy piercing ray, and find no dawn ;  
 So thick a drop serene hath quenched their orbs,  
 Or dim suffusion veiled. Yet not the more  
 Cease I to wander where the Muses haunt  
 Clear spring, or shady grove, or sunny hill,

20

14. *the Stygian pool*, i.e. the lake of fire in Hell.—*long detained*. We find that till near the end of the preceding Book the poet (i.e. the action of the poem) was in '*that obscure sojourn*,' i.e. Hell, in which was the Stygian pool.

15. *while*. This does not mean while in that sojourn. It is used in the sense of addition, meaning that after he had quitted Hell.

16. *Through utter, etc.* By 'utter' (i.e. outer, the most remote) darkness we think he means that most remote part of Chaos in which Hell lay ; by 'middle' the part between it and Heaven, which begins to feel 'the sacred influence of light ;' the 'Hell and the gulf between' of v. 70.

17. *With other notes, etc.*, i.e. with notes different from those which were sung to the Orphean lyre (i.e. by Orpheus) ; for Milton drew from the sacred Scriptures, and probably believed himself to be in some sort inspired ; while the song of Orpheus (*Apoll. Rh.* i. 498) and the Orphic Hymn to Night, were only the products of human imagination.

22. *thy vital, etc.*, i.e. the sun, whose warm beams he could *feel* : comp. v. 581.

24. *no dawn*, i.e. not even the slightest glimpse of light.

25. *So thick, etc.* He doubts whether his blindness proceeds from what is termed a *gutta serena*, or from a *dim suffusion* of matter, according to another of the medical theories.

26. *Yet not the more, etc.*, i.e. nevertheless I do not on this account cease (i.e. forbear) to wander (in memory and imagination) over the various haunts of the Muses. The meaning is, my memory still recalls to me the various parts of external nature which are agreeable to poetic fancy.

14. "Cocyti stagna alta vides Stygiamque paludem." *Æn.* vi. 323.—*K.*

20. "Facilis descensus Averni

Sed revocare gradum superasque evadere ad auras  
 Hoc opus, hic labor est : pauci . . . potuere." *Ib.* 126.—*K.*

Smit with the love of sacred song; but chief  
 Thee, Sion, and the flowery brooks beneath, 30  
 That wash thy hallowed feet, and warbling flow,  
 Nightly I visit; nor sometimes forget  
 Those other two equaled with me in fate,  
 So were I equaled with them in renown,  
 Blind Thamyras and blind Mæonides,  
 And Tiresiās and Phineus, prophets old:  
 Then feed on thoughts, that voluntary move  
 Harmonious numbers; as the wakeful bird  
 Sings darkling, and in shadiest covert hid  
 Tunes her nocturnal note. Thus with the year 40  
 Seasons return; but not to me returns  
 Day, or the sweet approach of even or morn,  
 Or sight of vernal bloom, or summer's rose,

30. *Thee, Sion, etc.* Mount Sion and the brook Kidron and Siloa, i.e. as imagination painted them to him; for Kidron is only a torrent (*χευδρῶν*), and Siloa is nothing more than a basin or pool fed by a conduit. His imagination was probably deceived by the words of Isaiah (viii. 6), "The waters of Shiloah that go softly;" but the Prophet could only have meant the gentle trickling of the waters from the conduit to the pool. As to 'flowery' brooks we apprehend they are rarely to be found in the hot, arid regions of the East.

33. *Those other two*, sc. poets. Thamyras is mentioned by Homer (*Il.* ii. 595), who only says he was a Thracian, and that the Muses struck him with blindness for his presumption in asserting that he could overcome even *them* in singing. Mæonides is Homer himself, whose father's name was said to be Mæon.

36. *And Tiresiās, etc.* Beside those two poets, I also think of the two blind prophets, Tiresias and Phineus. For these see our *Mythology of Greece and Italy*. This verse, it will be seen, commences with an anapæst: see *Life of Milton*, p. 448, where we have quoted Wordsworth's assertion of this line being inharmonious. The very same ignorance of the poet's pronunciation made Gifford insert *Sir* in the following verse of B. Jonson's *Sejanus* (ii. 4):—

"With a great lady, at a physician's."

37. *voluntary*, i.e. spontaneously, without effort, after the manner of the Improvisatori of Italy.

39. *darkling*. This is evidently the part. of an obsolete verb, *darkle*, the same as *dark*, to be in the dark, used by Chaucer.

"And there she sytte and *darketh* wonder still."

*Leg. of Good Women, Leg. of Tesbe.*

29.

"Dulces ante omnia Musas  
 Quarum sacra fero ingenti percussus amore."

*Virg. Geor.* ii. 475.—*N.*

Or flocks, or herds, or human face divine ;  
 But cloud instead and ever-during dark  
 Surrounds me, from the cheerful ways of men  
 Cut off, and, for the book of knowledge fair,  
 Presented with a universal blank  
 Of Nature's works, to me expunged and rased,  
 And wisdom at one entrance quite shut out. 50  
 So much the rather thou, celestial Light,  
 Shine inward, and the mind through all her powers  
 Irradiate, there plant eyes, all mist from thence  
 Purge and disperse, that I may see and tell  
 Of things invisible to mortal sight.

Now had the Almighty Father from above,  
 From the pure Empyrean where he sits,  
 High throned above all highth, bent down his eye,

48. *Presented, etc.*, i.e. the characters written in the book of Nature (the various objects of sight) are to me, as it were, expunged and rased (scraped) out, and thus wisdom or knowledge is excluded at one entrance ; i.e. he can neither read nor can he observe external objects, and thus make inferences from them. We cannot see any difficulty in the passage, and yet Pearce proposed to read, "*All Nature's*," and Newton approved, while Todd would make *wisdom* a genitive case.

52. *powers*. Possibly the poet dictated *pores*.

58. *above all highth*, sc. that the human imagination can conceive.

40. "Tu [primavera] torni ben, ma teco  
 Non tornano i sereni  
 E fortunati di delle mie gioie :  
 Tu torni ben, tu torni,  
 Ma teco altro non torna  
 Che del perduto mio caro tesoro  
 La rimembranza misera e dolente."

*Guarini, Il Past. Fido*, iii. 1.—*N.*

56. "Cum Jupiter æthere summo  
 Despiciens mare velivolum, terrasque jacentes,  
 Litoraue, et latos populos." *Æn.* i. 223.—*K.*

"Quando dall' alto soglio il Padre eterno,  
 Ch' è nella parte più del ciel sincera,  
 E quanto è dalle stelle al basso inferno  
 Tanto è più in su della stellata spera,  
 Gli occhi in giù volse, e in un sol punto e una  
 Vista mirò ciò che 'n se il mondo aduna."

*Tasso, Ger. Lib.* i. 7.—*Th.*

His own works and their works at once to view.  
 About him all the Sanctities of Heaven 60  
 Stood thick as stars, and from his sight received  
 Beatitude past utterance; on his right  
 The radiant image of his glory sat,  
 His only Son. On Earth he first beheld  
 Our two first parents, yet the only two  
 Of mankind, in the Happy Garden placed,  
 Reaping immortal fruits of joy and love,  
 Uninterrupted joy, unrivalled love,  
 In blissful solitude. He then surveyed  
 Hell and the gulf between, and Satan there 70  
 Coasting the wall of Heaven on this side Night,  
 In the dun air sublime, and ready now  
 To stoop, with wearied wings and willing feet,  
 On the bare outside of this World, that seemed  
 Firm land embosomed, without firmament,  
 Uncertain which, in ocean or in air.

59. *His own works, etc.* By this must be meant the various parts of the World which he had formed, such as the revolving spheres of which it was composed, etc., and their operations.

60. *Sanctities, i.e. the holy ones, Dan. iv. 17.* "The sanctities of heaven." 2 *Hen. IV. iv. 2.—T.*

61. *and from his sight, etc.* This is what is called the *beatific vision*, in which the happiness of the blessed was supposed to consist.

64. *on Earth, etc., i.e. his first regards were directed down to the Earth, the central point of the newly-formed World, where the first object that met his view was our first parents, the noblest beings that the World contained.*

71. *on this side night, etc.* By night he means the 'utter darkness' (v. 16), and by the 'dun air' the part of the middle darkness which was penetrated by the 'glimmering dawn.' *Dun* is a kind of yellowish-brown.—*sublime, i.e. aloft.*

74. *On the bare outside, etc.* The outer shell of the World, i.e. the outer surface of the *primum mobile* was, in his conception, a bare extent lying in Chaos, by which it was enveloped, and which from its nature might alike be regarded as air or water, while overhead there was no starry firmament, as was the case with the earth, which was surrounded by air and water.

62. "Who [the Son] being the brightness of his glory and the express image of his person . . . sat down on the right hand of the Majesty on high." *Heb. i. 3.—H.*

72.

"Come, thick Night,

And pall thee in the dullest smoke of Hell." *Macb. i. 5.—K.*

Him God beholding from his prospect high,  
Wherein past, present, future, he beholds,  
Thus to his only Son foreseeing spake :

“ Only-begotten Son, seest thou what rage  
Transports our Adversary? whom no bounds  
Prescribed, no bars of Hell, nor all the chains  
Heaped on him there, nor yet the main abyss  
Wide interrupt, can hold ; so bent he seems  
On desperate revenge, that shall redound  
Upon his own rebellious head. And now,  
Through all restraint broke loose, he wings his way  
Not far off Heaven, in the precincts of light,  
Directly toward the new-created world,  
And Man there placed, with purpose to assay 100  
If him by force he can destroy, or worse,  
By some false guile pervert ; and shall pervert ;  
For Man will hearken to his glozing lies,  
And easily transgress the sole command,  
Sole pledge of his obedience ; so will fall  
He and his faithless progeny. Whose fault ?  
Whose but his own ? Ingrate, he had of me  
All he could have. I made him just and right,  
Sufficient to have stood, though free to fall.  
Such I created all the ethereal Powers 100  
And Spirits, both them who stood and them who failed ;

84. *interrupt.* This seems to be the past part. used in a present sense : see final Note II. on Book I. It is something like the “*Oceano dissociabili*” of Horace, *Carm.* i. 3, 22.

101. *failed.* Bentley proposed to read *fell*, and this is so much more Miltonic, so much more agreeable to the context, that we feel strongly inclined to believe it was the word the poet dictated.

77. “*Qui cum ex alta providentiæ specula respicit quid cuique eveniat.*” *Boeth. De Cons. Phil.* l. iv.

“*Quæ sint, quæ fuerint, veniantque  
Uno momentis cernit in ictu.*” *Id. ib.* lv. Metr. 2.—*TA.*

80. “The Devil is come down unto you having great wrath.” *Rev.* xiii. 12.

92. “Thou [the lying Spirit] shalt persuade him and prevail also.” *1 Kings* xxii. 22.—*T.*

98. “God made man upright.” *Eccles.* vii. 29.—*G.*

Freely they stood who stood, and fell who fell.  
 Not free, what proof could they have given sincere  
 Of true allegiance, constant faith, or love,  
 Where only what they needs must do appeared,  
 Not what they-would? what praise could they receive?  
 What pleasure I from such obedience paid?  
 When will and reason—reason also is choice—  
 Useless and vain, of freedom both despoiled,  
 Made passive both, had served necessity, 110  
 Not me. They therefore, as to right belonged,  
 So were created, nor can justly accuse  
 Their Maker, or their making, or their fate,  
 As if Predestination overruled  
 Their will, disposed by absolute decree,  
 Or high foreknowledge. They themselves decreed  
 Their own revolt, not I. If I foreknew,  
 Foreknowledge had no influence on their fault,  
 Which had no less proved certain unforeknown.  
 So, without least impulse or shadow of fate, 120  
 Or aught by me immutably foreseen,  
 They trespass, authors to themselves in all,  
 Both what they judge and what they choose; for so  
 I formed them free, and free they must remain,  
 Till they enthrall themselves; I else must change  
 Their nature, and revoke the high decree  
 Unchangeable, eternal, which ordained  
 Their freedom; they themselves ordained their fall.  
 The first sort by their own suggestion fell,

105. *appeared*. It may be as well to observe that this is the perf. subj., i.e. would have appeared: see on ii. 418.

108. *reason also is choice*, i.e. the reason as well as the will is free, has the power of choosing. In effect the reason first chooses, and thus gives the impulse to the will.

111. *as to right belonged*, i.e. as was consonant with right and justice.—*So*. Here, and in what follows, *so* is *thus*, in this way.

117. *If*. This, as Newton observes, is not hypothetical; it answers to *though*.

121. *immutably foreseen*, i.e. made immutable by my foresight.

108. "When God gave him [Adam] reason, he gave him freedom to choose, for reason is but choosing." *Arsenapitica*.—*N*.



Self-tempted, self-depraved ; Man falls, deceived 130  
 By the other first : Man therefore shall find *grace*,  
 The other none. In mercy and justice both,  
 Through Heaven and Earth, so shall my glory *excel* ;  
 But mercy, first and last, shall brightest shine."

Thus while God spake ambrosial fragrance filled  
 All Heaven, and in the blessed Spirits elect  
 Sense of new joy ineffable diffused.  
 Beyond compare the Son of God was seen  
 Most glorious : in him all his Father shone  
 Substantially expressed ; and in his face 140  
 Divine compassion visibly appeared,  
 Love without end, and without measure grace,  
 Which uttering thus he to his Father spake :  
 " O Father, gracious was that word which closed  
 Thy sovran sentence, that Man should find grace ;  
 For which both Heaven and Earth shall high extol  
 Thy praises, with the innumerable sound  
 Of hymns and sacred songs, wherewith thy throne  
 Encompassed shall resound thee ever blest.  
 For should Man finally be lost, should Man, 150  
 Thy creature late so loved, thy youngest son,  
 Fall circumvented thus by fraud, though joined  
 With his own folly . . . that be from thee far,

129. *suggestion*, i.e. temptation.

" I give thee not this to *suggest* thee from thy master."

*All's Well*, etc. iv. 5.—*K*.

" What Eve, what serpent hath *suggested* thee

To make a second Fall of cursed man ?" *Rich. II.* iii. 4.—*K*.

146. *extol*, i.e. raise, *extollo*.

147. *innumerable sound*. This seems to be an instance of the introduction of the figure Hypallage from the Latin poets ; for it is properly the hymns and songs that are innumerable.

150. *For should*, etc. See Final Note to *Lycidas*.

139. Comp. on v. 62.

148. " Psalms and hymns and spiritual songs." *Coloss.* iii. 16.—*K*.

149. " *Formosam resonare doces Amaryllida silvas.*" *Virg. Buc.* i. 5.—*K*.

153. " That be far from thee, to do after this manner, to slay the righteous with the wicked ; and that the righteous should be as the wicked, that be far from thee. Shall not the Judge of all the earth do right ?" *Gen.* xviii. 25.—*N*.

That far be from thee, Father, who art judge  
 Of all things made, and judgest only right.  
 Or shall the Adversary thus obtain  
 His end, and frustrate thine? shall he fulfil  
 His malice, and thy goodness bring to nought;  
 Or proud return, though to his heavier doom,  
 Yet with revenge accomplished, and to Hell 160  
 Draw after him the whole race of mankind,  
 By him corrupted? or wilt thou thyself  
 Abolish thy creation, and unmake  
 For him what for thy glory thou hast made? . . .  
 So should thy goodness and thy greatness both  
 Be questioned and blasphemed without defence."

To whom the great Creator thus replied:  
 "O Son, in whom my soul hath chief delight,  
 Son of my bosom, Son, who art alone 170  
 My word, my wisdom, and effectual might,  
 All hast thou spoken as my thoughts are, all  
 As my eternal purpose hath decreed.  
 Man shall not quite be lost, but saved who will;  
 Yet not of will in him, but grace in me  
 Freely vouchsafed; once more I will renew  
 His lapsed powers, though forfeit and enthralled  
 By sin to foul exorbitant desires;  
 Upheld by me, yet once more he shall stand  
 On even ground against his mortal foe;  
 By me upheld, that he may know how frail 180  
 His fallen condition is, and to me owe  
 All his deliverance, and to none but me.

159. *Or proud return*, sc. to Hell.

175. *once more*, etc. This seems to be legal language, referring to bonds and covenants.—*lapsed*, fallen, *lapsus*.

179. *mortal*, i.e. deadly: see on i. 2.

168. Τυδεΐδῃ Διόμηνδῃ ἐμῷ κεχαρισμένῃ θυμῷ. *Il.* v. 243.—*K.*

"This is my beloved Son in whom I am well pleased." *Mat.* iii. 17.—*N.*

169. "The only-begotten Son which is in the bosom of the Father." *John* i. 18.—*N.*

"Nate, mee vires, mee magna potentia, solus." *Æn.* i. 664.—*K.*

170. "His name is called The Word of God." *Rev.* xix. 13. "Christ, the power of God and the wisdom of God." *1 Cor.* i. 24.—*N.*

Some I have chosen of peculiar grace,  
 Elect above the rest—so is my will ;  
 The rest shall hear me call, and oft be warned  
 Their sinful state, and to appease betimes  
 The incensed Deity, while offered grace  
 Invites; for I will clear their senses dark,  
 What may suffice, and soften stony hearts  
 To pray, repent, and bring obedience due. 190  
 To prayer, repentance, and obedience due,  
 Though but endeavoured with sincere intent,  
 Mine ear shall not be slow, mine eye not shut.  
 And I will place within them as a guide  
 My umpire Conscience, whom if they will hear,  
 Light after light, well used, they shall attain,  
 And to the end persisting safe arrive.  
 This my long sufferance, and my day of grace,  
 They who neglect and scorn shall never taste ;  
 But hard be hardened, blind be blinded more, 200  
 That they may stumble on and deeper fall ;  
 And none but such from mercy I exclude.—  
 But yet all is not done ; Man disobeying,  
 Disloyal, breaks his fealty, and sins

195. *umpire*. The umpire (*impar*) is an additional arbitrator, chosen when the two to whom a case was referred could not agree ; so Conscience seems here to be the umpire between the Spirit of God and the evil tendency of human nature. But this is perhaps refining too much, and *umpire* is probably here, as in ii. 907, simply judge or arbiter.—*hear*, i.e. obey. A frequent sense of this word in the Bible, and also in the Classics : see *Mat.* xvii. 5 ; *Luke* xvi. 29.

196. *well-used*, i.e. if they made a good use of one degree of light, they would be advanced to another.

197. *And to the end, etc.* The doctrine of final perseverance.

199. *taste*. This governs 'This' (sc. state of grace), v. 198.

203. *Man disobeying, etc.* The ideas here are altogether feudal. The feudatory by an act of disloyalty forfeited the feud for himself and his posterity. The feud here is life and being.

186. "If thou wouldest seek unto God betimes, and make thy supplication to the Almighty." *Job* viii. 5.—*K*.

189. "I will take away the stony heart out of your flesh." *Ezek.* xxxvi. 26.—*G*.

193. "O fools and slow of heart." *Luke* xxiv. 25.—*K*.

197. "He that endureth to the end shall be saved." *Mat.* x. 22.—*H*.

Against the high supremacy of Heaven,  
 Affecting Godhead, and, so losing all,  
 To expiate his treason hath nought left,  
 But, to destruction sacred and devote,  
 He with his whole posterity must die,  
 Die he or justice must; unless for him 210  
 Some other able, and as willing, pay  
 The rigid satisfaction, death for death.  
 Say, heavenly Powers, where shall we find such love?  
 Which of ye will be mortal, to redeem  
 Man's mortal crime, and just the unjust to save?  
 Dwells in all Heaven charity so dear?"

He asked, but all the heavenly quire stood mute,  
 And silence was in Heaven; on Man's behalf  
 Patron or intercessor none appeared,  
 Much less that durst upon his own head draw 220  
 The deadly forfeiture, and ransom set.  
 And now without redemption all mankind  
 Must have been lost, adjudged to Death and Hell  
 By doom severe, had not the Son of God,  
 In whom the fulness dwells of love divine,  
 His dearest mediation thus renewed:

"Father, thy word is passed, Man shall find grace;  
 And shall Grace not find means, that finds her way,  
 The speediest of thy winged messengers,  
 To visit all thy creatures, and to all 230  
 Comes unprevented, unimplored, unsought?"

208. *sacred and devote*. *Sacer et devotus*, the language of the Roman law, denoting outlawry.

214. *mortal*. Used in a different sense in the next verse: see *Life of Milton*, p. 483.

215. *just*, i.e. lead on earth a life of perfect righteousness.

231. *unprevented*, i.e. not anticipated: see on ii. 467. The grace of God comes to man before he seeks it. For the structure of the verse, see on ii. 185.

208. "Ye shall be as gods, knowing good and evil." *Gen.* iii. 5.—*K*.

218. "There was silence in heaven." *Rev.* viii. 1.—*N*.

219. "He saw that there was no man, and wondered that there was no intercessor." *Is.* lix. 16.—*Greenwood*. "We have an advocate with the Father, Jesus Christ the righteous." 1 *John* ii. 1.—*T*.

225. "In him dwelleth all the fulness of the Godhead bodily." *Col.* ii. 9.—*T*.

Happy for man so coming! he her aid  
 Can never seek, once dead in sins and lost;  
 Atonement for himself or offering meet,  
 Indebted and undone, hath none to bring.—  
 Behold me then: me for him, life for life  
 I offer; on me let thine anger fall;  
 Account me Man: I for his sake will leave  
 Thy bosom, and this glory next to thee  
 Freely put off, and for him lastly die, 240  
 Well pleased; on me let Death wreak all his rage.  
 Under his gloomy power I shall not long  
 Lie vanquished; thou hast given me to possess  
 Life in myself for ever; by thee I live,  
 Though now to Death I yield, and am his due,  
 All that of me can die. Yet, that debt paid,  
 Thou wilt not leave me in the loathsome grave,  
 His prey, nor suffer my unspotted soul  
 For ever with corruption there to dwell;  
 But I shall rise victorious, and subdue 250  
 My vanquisher, spoiled of his vaunted spoil.  
 Death his death's wound shall then receive, and stoop  
 Inglorious, of his mortal sting disarmed;  
 I through the ample air, in triumph high,  
 Shall lead Hell captive, maugre Hell, and shew  
 The powers of Darkness bound: thou, at the sight  
 Pleased, out of Heaven shalt look down and smile,

233. "You being dead in your sins . . . hath he quickened." *Col.* ii. 13.—*K.*

236. "Me, me, adsum qui feci, in me convertite tela." *Æn.* ix. 427.—*N.*

"Figite me, si qua est pietas; in me omnia tela

Conjicite, o Rutuli; me primam absumite ferro." *Id.* ix. 493.—*N.*

239. "The only-begotten Son, which is in the bosom of the Father, he hath declared him." *John* i. 18. 'Αλλ' εαυτον εκελεωσε. *Phil.* ii. 7. "The glory which I had with thee before the world was." *John* xvii. 5.—*K.*

243. "So hath he given to the Son to have life in himself." *John* v. 26.—*N.*

247. "Thou wilt not leave my soul in hell, neither suffer thy Holy One to see corruption." *Ps.* xvi. 10; *Acts* ii. 20.—*N.*

253. "O death, where is thy sting?" *1 Cor.* xv. 55. "O death, I will be thy plague." *Hos.* xiii. 14.—*K.*

254. "Thou hast ascended on high, thou hast led captivity captive." *Ps.* lxxviii. 18. "And having spoiled Principalities and Powers, he made a show of them openly, triumphing over them." *Col.* ii. 15.—*N.*

While, by thee raised, I ruin all my foes,  
 Death last, and with his carcase glut the grave;  
 Then, with the multitude of my redeemed, 260  
 Shall enter Heaven, long absent, and return,  
 Father, to see thy face, wherein no cloud  
 Of anger shall remain, but peace assured  
 And reconcilment; wrath shall be no more  
 Thenceforth, but in thy presence joy entire."

His words here ended, but his meek aspect  
 Silent yet spake, and breathed immortal love  
 To mortal men, above which only shone  
 Filial obedience; as a sacrifice  
 Glad to be offered, he attends the will 270  
 Of his great Father. Admiration seized  
 All Heaven, what this might mean, and whither tend,  
 Wondering; but soon the Almighty thus replied:

"O thou in Heaven and Earth the only peace  
 Found out for mankind under wrath! O thou  
 My sole complacence! well thou knowest how dear  
 To me are all my works, nor Man the least,  
 Though last created; that for him I spare  
 Thee from my bosom and right-hand, to save,  
 By losing thee awhile, the whole race lost. 280  
 Thou, therefore, whom thou only canst redeem,  
 Their nature also to thy nature join;  
 And be thyself Man among men on earth,

258. *ruis*, i.e. tumble down, precipitate, overthrow: see on i. 46.

259. "The last enemy that shall be destroyed is death." 1 *Cor.* xv. 26.—*H.*

"And death and hell were cast into the lake of fire." *Rev.* xx. 14.—*K.*

265. "In thy presence is the fulness of joy." *Ps.* xvi. 11.—*T.*

267. "Cid detto tacque e la risposta attende  
 Con atto, ch' in silenzio ha voce e preghi."

*Tasso, Ger. Lib.* iv. 65.—*Th.*

269. "Sacrifice and offering thou didst not desire. . . . Then said I, Lo, I come.

. . . I delight to do thy will, O my God." *Ps.* xl. 6.—*N.*

274. "He is our peace." *Eph.* ii. 14.—*G.*

277. "Now our joy

Although the last not least." *Lear*, i. 1.—*N.*

"Though last not least in love." *Jul. Cas.* iii. 1.—*N.*

Made flesh, when time shall be, of virgin seed,  
 By wondrous birth; be thou in Adam's room  
 The head of all mankind, though Adam's son.  
 As in him perish all men, so in thee,  
 As from a second root, shall be restored  
 As many as are restored, without thee none.  
 His crime makes guilty all his sons; thy merit, 290  
 Imputed, shall absolve them who renounce  
 Their own both righteous and unrighteous deeds,  
 And live in thee transplanted, and from thee  
 Receive new life. So Man, as is most just,  
 Shall satisfy for Man, be judged and die,  
 And dying rise, and rising with him raise  
 His brethren, ransomed with his own dear life.  
 So heavenly love shall outdo hellish hate,  
 Giving to death, and dying to redeem,  
 So dearly to redeem what hellish hate 300  
 So easily destroyed, and still destroys  
 In those who, when they may, accept not grace.  
 Nor shalt thou, by descending to assume  
 Man's nature, lessen or degrade thine own.  
 Because thou hast, though throned in highest bliss,  
 Equal to God, and equally enjoying  
 Godlike fruition, quitted all, to save  
 A world from utter loss, and hast been found  
 By merit more than birthright Son of God,  
 Found worthiest to be so by being good, 310  
 Far more than great or high: because in thee  
 Love hath abounded more than glory abounds;

290. *thy merit, etc.* The doctrine of imputed righteousness.

285. "The head of every man is Christ." 1 Cor. xi. 3. "And he is the head of the body, the Church." Col. i. 18. "The first man, Adam, was made a living soul, the last Adam a quickening spirit; . . . the second man is the Lord from Heaven." 1 Cor. xv. 45-47.—K.

287. "As in Adam all die, so in Christ shall all be made alive." 1 Cor. xv. 22.—N.

306. "Thought it not robbery to be equal with God (*ἰσα θεῷ*)." Phil. ii. 6.—K.

312. "But where sin abounded grace did much more abound." Rom. v. 20. "That your love may abound." Phil. i. 9.—K.

Therefore thy humiliation shall exalt  
 With thee thy manhood also to this throne :  
 Here shalt thou sit incarnate, here shalt reign  
 Both God and Man, Son both of God and Man,  
 Anointed universal King. All power  
 I give thee ; reign for ever, and assume  
 Thy merits ; under thee, as head supreme,  
 Thrones, Princedoms, Powers, Dominions, I reduce : 320  
 All knees to thee shall bow, of them that bide  
 In Heaven, or Earth, or under Earth in Hell.  
 When thou, attended gloriously from Heaven,  
 Shalt in the sky appear, and from thee send  
 The summoning Archangels, to proclaim  
 Thy dread tribunal ; forthwith from all winds,  
 The living, and forthwith the cited dead,  
 Of all past ages, to the general doom  
 Shall hasten ; such a peal shall rouse their sleep.  
 Then, all thy Saints assembled, thou shalt judge 330  
 Bad men and Angels. They arraigned shall sink  
 Beneath thy sentence ; Hell, her numbers full,  
 Thenceforth shall be for ever shut. Meanwhile  
 The World shall burn, and from her ashes spring

326. *forthwith*. This word is differently accented in the next line : see Final Note on *Lyoidas*.

330. *thy Saints*, i.e. the holy Angels : see below.

315. "When he had by himself purged our sins, sat down on the right-hand of the Majesty on High." *Heb.* i. 3.—*K*.

317. "All power is given unto me." *Mat.* xxviii. 18.—*N*.

318. "Sumi superbiam quæsitam meritis." *Hor. Carm.* iii. 30, 14.—*N*.

319. "And set him at his own right-hand, in the heavenly places, far above all principality and power and might and dominion." *Eph.* i. 20. "Whereupon God hath highly exalted him, and given him a name which is above every name ; that at the name of Jesus every knee should bow, of things in heaven and things in earth and things under the earth." *Phil.* ii. 9.—*K*.

323. "For the Lord himself shall descend from heaven with a shout, with the voice of the archangel and with the trump of God." 1 *Thes.* iv. 16. "The Lord Jesus shall be revealed from heaven with his mighty angels." 2 *Thes.* i. 7. "They shall see the Son of Man coming in the clouds of heaven with power and great glory. And he shall send his angels, with a great sound of a trumpet ; and they shall gather his elect from the four winds, from one end of heaven to the other." *Mat.* xxiv. 30, 31.—*H*.



New heaven and earth, wherein the just shall dwell ;  
 And, after all their tribulations long,  
 See golden days, fruitful of golden deeds,  
 With Joy and Love triumphing, and fair Truth.  
 Then thou thy regal sceptre shalt lay by,  
 For regal sceptre then no more shall need ; 340  
 God shall be all in all. But, all ye Gods,  
 Adore him, who to compass all this dies :  
 Adore the Son, and honour him as me.”  
 No sooner had the Almighty ceased, but, all  
 The multitude of Angels—with a shout  
 Loud as from numbers without number, sweet  
 As from blest voices—uttering joy, Heaven rung  
 With jubilee, and loud Hosannas filled  
 The eternal regions. Lowly reverent  
 Toward either throne they bow, and to the ground 350  
 With solemn adoration down they cast

344. *all, etc.* We have here placed a comma before *all*, as *but* evidently connects with *Heaven*, v. 347, what intervenes being parenthetical, after the manner of the Latin ablative absolute.

327. “And I saw the dead, small and great, stand before God.” *Rev.* xx. 11.—*H.*

329. “We shall not all sleep, but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump.” *1 Cor.* xv. 51.—*T.*

“Hath rung night’s yawning peal.” *Macb.* iii. 4.—*K.*

330. “Behold, the Lord cometh with ten thousands of his saints.” *Jude* 14.—*K.*

334. “The day of God, wherein the heaven, being on fire, shall be dissolved, and the elements shall melt with fervent heat. Nevertheless we, according to his promise, look for new heavens and new earth wherein dwelleth righteousness.” *2 Pet.* iii. 12, 13. “And I saw a new heaven and a new earth, for the first heaven and the first earth were passed away.” *Rev.* xxi. 1.—*N.*

337. “Toto surget gens aurea mundo.” *Virg. Buc.* iv. 9.—*H.*

339. “Then cometh the end, when he shall have delivered up the kingdom to God, even the Father, . . . that God may be all in all.” *1 Cor.* xv. 24–28.—*H.*

341. “Worship him, all ye gods.” *Ps.* xcvii. 7 ; *Heb.* i. 6. “That all should honour the Son, even as they honour the Father.” *John* v. 23.—*N.*

345. “All the sons of God shouted for joy.” *Job* xxxviii. 7.—*K.*

350. “The four and twenty elders fall down before him that sat on the throne, and worship him that liveth for ever, and cast their crowns before the throne.” *Rev.* iv. 10.—*N.* “Ye shall receive a crown of glory that fadeth not away (*ἀμάρτυρος*).” *1 Pet.* v. 4.—*H.*

Their crowns, inwove with amarant and gold ;  
 Immortal amarant, a flower which once  
 In Paradise, fast by the Tree of Life,  
 Began to bloom ; but soon, for Man's offence,  
 To Heaven removed, where first it grew, there grows  
 And flowers aloft shading the Fount of Life,  
 And where the River of Bliss through midst of Heaven  
 Rolls o'er Elysian flowers her amber stream.  
 With these that never fade the Spirits elect 360  
 Bind their resplendent locks, inwreathed with beams.  
 Now in loose garlands thick thrown off, the bright  
 Pavement, that like a sea of jasper shone,  
 Impurpled with celestial roses smiled.  
 Then, crowned again, their golden harps they took—  
 Harps ever tuned, that glittering by their side  
 Like quivers hung—and with preamble sweet  
 Of charming symphony they introduce  
 Their sacred song, and waken raptures high ;  
 No voice exempt, no voice but well could join 370

353. *Immortal amarant.* Hume gives from Pliny a description of this flower, forgetting that the poet says it is no longer on earth. Amarant (*ἀμάραντος*) means 'that never fades,' unfading, hence he terms it 'immortal.' It was perhaps Milton's idea that in Paradise not merely Man, but the whole animal and vegetable world, was exempt from death. He was likewise perhaps aware that, according to the Rabbin (it is also in the Book of Enoch), the Garden, with its contents, was removed to Heaven: comp. 2 *Cor.* xii. 4; *Rev.* ii. 7; xxii. 2. What Spenser says (*F. Q.* iii. 5, 52) of the Flower of Maidenhead, whilom planted in Paradise, may have been in his mind.

368. *Of charming symphony.* See on iv. 642.

358. "Thou shalt make them drink of the river of thy pleasures; for with thee is the fountain of life." *Ps.* xxxvi. 8. "There is a river, the streams whereof shall make glad the city of God." *Ps.* xli. 4. "Thou greatly enrichest it (the earth) with the river of God." *Ps.* lxxv. 9. "And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. In the midst of the street of it, and on either side of the river, was the tree of life." *Rev.* xxi. 1, 2.—*K.*

359. "Purior electro campum petit amnia." *Virg. Geor.* iii. 522.—*N.*

363. "And they saw the God of Israel, and under his feet, as it were, a paved work of a sapphire stone." *Ex.* xxiv. 10. "And before the throne a sea of glass, like unto crystal." *Rev.* iv. 6. "And I saw as it were a sea of glass mingled with fire." *Rev.* xv. 2.—*D.*

369. "Awake up, my glory; awake, psaltery and harp." *Ps.* lvii. 8.—*K.*

Melodious part, such concord is in Heaven.

Thee, Father, first they sung, omnipotent,  
 Immutable, immortal, infinite,  
 Eternal King; thee, Author of all being,  
 Fountain of light, thyself invisible  
 Amidst the glorious brightness, where thou sittest  
 Throned inaccessible; but when thou shadest  
 The full blaze of thy beams, and, through a cloud,  
 Drawn round about thee like a radiant shrine . . .  
 Dark with excessive bright thy skirts appear, 350  
 Yet dazzle Heaven, that brightest Seraphim  
 Approach not, but with both wings veil their eyes.  
 Thee next they sang of all creation first,  
 Begotten Son, divine similitude,  
 In whose conspicuous countenance, without cloud  
 Made visible, the almighty Father shines,  
 Whom else no creature can behold; on thee

372. *Thee, Father, etc.* He had here in view *Æn.* viii. 285 seq.

377. *inaccessible*, i.e. unapproachable, to whom there is no access.

379. *Drawn round, etc.* We have indicated a pause at the end of this line; for without it the place is ungrammatical.

380. *Dark, etc.* A well-known physical fact. If, for example, we attempt to look at the sun, our eyes are darkened, so that for some time we cannot discern objects.

"Pero tambien el exceso  
 De la luz se hace teniebla."

*De Solis, Alcazar del Secreto. Jorn. iii.—K.*

380. "Suntque oculis tenebræ per tantum lumen obortæ."  
*Ov. Met. ii. 181.—K.*

"Ma come al sol, che nostra vista grava  
 E per soverchio suo sua figura vela,  
 Così la mia virtù quivi mancava." *Dante, Pur. xvii. terz. 18.—K.*

381. "Quivi ei così nel suo splendor s' involge  
 Che s'abbaglian la vista anco i più degni."  
*Tasso, Ger. Lib. ix. 57.—Th.*

382. "Constititque procul, neque enim propiora ferebat  
 Lumina." *Ov. Met. ii. 22.—N.*

"Above it stood the Seraphim, each one had six wings; with twain he covered his face." *Is. vi. 2.—H.*

383. "Who is . . . the firstborn of every creature (*πρώτος κτίστων*)." *Col. i. 15.*  
 "The beginning of the creation of God." *Re. iii. 14.—N.*

384. "Who is the image of the invisible God." *Col. i. 15.* "Who being the brightness of his glory and the express image of his person." *Heb. i. 3.—K.*

Impressed the effulgence of his glory abides ;  
 Transfused on thee his ample Spirit rests.  
 " He Heaven of Heavens and all the powers therein 390  
 By thee created ; and by thee threw down  
 The aspiring Dominations. Thou that day  
 Thy Father's dreadful thunder didst not spare,  
 Nor stop thy flaming chariot-wheels, that shook  
 Heaven's everlasting frame, while o'er the necks  
 Thou drovest of warring Angels disarrayed.  
 Back from pursuit thy powers with loud acclaim  
 Thee only extolled, Son of thy Father's might,  
 To execute fierce vengeance on his foes.  
 Not so on Man ; him, through their malice fallen, 400  
 Father of mercy and grace, thou didst not doom  
 So strictly, but much more to pity incline.  
 No sooner did thy dear and only Son  
 Perceive thee purposed not to doom frail Man  
 So strictly but, much more to pity inclined,  
 He, to appease thy wrath and end the strife  
 Of mercy and justice in thy face discerned,  
 Regardless of the bliss wherein he sat  
 Second to thee, offered himself to die  
 For Man's offence. Oh, unexampled love, 410  
 Love nowhere to be found less than Divine !

387. *else*, i.e. in no other way.

396. *disarrayed*, i.e. thrown out of their array or ranks.

398. *Thee only, etc.*, i.e. they assigned all the glory of the overthrow of the rebel Angels to thee alone, claiming no part in the victory for themselves.—*Son, etc.*, i.e. who wert made (shown to be) Son of thy Father's power in order to, etc.

400. *Not so on Man, etc.* The Fall of Man being foretold by the Father, they regard it as a fact.

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387. "No man (*oidsels*) hath seen God at any time." *John* i. 18.—*N.* "There shall no man see me and live." *Ex.* xxxiii. 20.—*T.*

390. "For by him were all things created that are in heaven and that are in earth, visible and invisible, whether they be thrones, or dominions, of principalities, or powers." *Col.* i. 16.—*K.*

394. "Again to shake heaven's everlasting frame." *Fairfax, Godf.* ii. 91.—*T.*

399. "And I will execute vengeance in anger and fury upon the heathen, such as they have not heard." *Micah* v. 15.—*K.*

Hail, Son of God, Saviour of men ! thy name  
 Shall be the copious matter of my song  
 Henceforth, and never shall my harp thy praise  
 Forget, nor from thy Father's praise disjoin."

Thus they in Heaven, above the starry sphere,  
 Their happy hours in joy and hymning spent.  
 Meanwhile upon the firm opacous globe  
 Of this round World, whose first convex divides  
 The luminous inferior orbs enclosed 420  
 From Chaos and the inroad of Darkness old,  
 Satan alighted walks. A globe far off  
 It seemed, now seems a boundless continent,  
 Dark, waste, and wild, under the frown of Night  
 Starless exposed, and ever-threatening storms  
 Of Chaos blustering round, inclement sky ;  
 Save on that side which from the wall of Heaven,  
 Though distant far, some small reflection gains  
 Of glimmering air, less vexed with tempest loud :  
 Here walked the Fiend at large in spacious field. 430  
 As when a vulture on Imaüs bred,  
 Whose snowy ridge the roving Tartar bounds,

419. *whose first convex, etc.*, i.e. the outer coat or shell of the World, that on which Satan had alighted. We would advise the reader here to peruse the *Cosmology* in our *Life of Milton*.—*enclosed*, sc. within it. The editors are wrong in placing a comma after *orbs*, even though they have the authority of the poet's own editions.

422. *A globe, etc.* This gives an idea of the immense size of the World (see on ii. 1048); while viewed in the distance its roundness was discernible, but when on it, the curvature was so slight that it seemed even to Angel-ken a plain of boundless extent.

425. *Starless*, for it had no firmament: see v. 75.

428. *some small, etc.*, i.e. a small quantity of light which it then reflects from its surface.

431. *As when, etc.* As Newton observes, this simile is very apposite, Satan

412. "Salve, vera Jovis proles, decus addite divia." *Æn.* viii. 301.—*N.*

Καὶ σὺ μὲν οὕτω χαίρει, Διὸς καὶ Ἀθητῶς υἱέ,  
 Αὐτὰρ ἐγὼ καὶ σείο καὶ ἄλλης μνήσομ' Ἀοιδῆς."

*Hom. Hymn Apoll. fine.—K.*

413. "Et se materiam carminis esse juvat." *Ov. Tr.* ii. 1, 71.—*D.* "Sarà ora materia del mio canto." *Dante, Par.* i. terz. 4. "As thee, O Queen, the matter of my song." *F. Q.* iii. 4, 3.—*T.*

Dislodging from a region scarce of prey,  
 To gorge the flesh of lambs or yeanling kids,  
 On hills where flocks are fed, flies toward the springs  
 Of Ganges or Hydaspes, Indian streams ;  
 But in his way lights on the barren plains  
 Of Sericana, (where Chineses drive  
 With sails and wind their cany waggons light :  
 So, on this windy sea of land, the Fiend, 440  
 Walked up and down alone, bent on his prey ;  
 Alone, for other creature, in this place  
 Living or lifeless, to be found was none ;

answering to the vulture ; Hell or Chaos to Imaus ; the bare convex of the World under the storms of Chaos to the barren plains of Sericana exposed to the wind ; the earth to the hills where flocks are fed ; and our first parents to the guileless innocent lambs or kids. It would perhaps have been better if the poet had selected the eagle, which would have been more in accordance not only with the daring character of Satan, but with nature, for the food of the vulture is chiefly carrion (whence he is called the scavenger of nature), and he abides little in cold regions.—*Imaus*, i.e. the Himalaya mountains, in the north of India, and in which are the sources of the Ganges and of the Jeltm or Hydaspes. Pliny says (vi. 21), "*Incolarum lingua nivorum significante*," and Himalaya is derived from the Sanscrit *Hima*, snow, and *alaya*, region. Hence Milton in his usual manner, says '*snowy ridge*.'—*bounds*, i.e. divides from Sericana and India.

437. *But in his way, etc.* Here, to the neglect of the more correct geography of even his own day, he follows the Ancients. Mela (i. 2) says that Sericana lay in the extreme east, between Scythia and India, while the description which he and others give of its people accords with the Chinese. Now the poet, from the maps even then in existence, might easily, if he had thought of it, have ascertained by the eyes of others that such geography was impossible, that China lay far to the east of both Imaus and India, between which there intervened no region.—*where Chineses drive, etc.* He probably took this circumstance from Heylin, who says of China (*Cosmog.* p. 867), "Agreeable unto the observation of modern writers, the country is so plain and level that they have carts and coaches driven with sails as ordinarily as drawn with horses in these parts." In further illustration Todd quotes the following passage from Staunton's *Embassy to China* (ii. 243), "The *cany waggons* are small carts, or double barrows, of *bamboo*, with one large wheel between them. When there is no wind to favour the progress of such a cart, it is drawn by a man who is regularly harnessed to it, while another keeps it steady from behind, besides assisting in pushing it forwards. The sail, when the wind is favourable, saves the labour of the former of these two men. It consists only of a mat, fixed between two poles, arising from the opposite sides of the cart."

442. *creature*, i.e. created thing, *creatura*.—*store*, i.e. abundance. In the Scandinavian language *stor* is 'great ;' hence the *Stor-thing*, great assembly or parliament of Norway.

None yet, but store hereafter from the Earth  
 Up hither like æreal vapours flew  
 Of all things transitory and vain, when sin  
 With vanity had filled the works of men :  
 Both all things vain, and all who in vain things  
 Built their fond hopes of glory or lasting fame,  
 Or happiness in this or the other life. 450  
 All who have their reward on earth, the fruits  
 Of painful superstition and blind zeal,  
 Nought seeking but the praise of men, here find  
 Fit retribution, empty as their deeds.  
 All the unaccomplished works of Nature's hand,  
 Abortive, monstrous, or unkindly mixed,  
 Dissolved on earth, fleet hither, and in vain,  
 Till final dissolution, wander here ;  
 Not in the neighbouring moon, as some have dreamed ;  
 Those argent fields more likely habitants, 460  
 Translated Saints, or middle Spirits hold  
 Betwixt the angelical and human kind.  
 Hither, of ill-joined sons and daughters born,  
 First from the ancient world those Giants came,  
 With many a vain exploit, though then renowned ;

445. *Up hither, etc.* Ariosto, when describing the ascent of the Paladin Astolfo, under guidance of St. John, to the moon, says (*Or. Fur.* xxxiv. 73) that he saw there a large valley between two mountains—

“Ove mirabilmente era ridotto  
 Ciò che si perde, o per nostro difetto,  
 O per colpo di tempo o di fortuna :  
 Ciò che si perde qui là si raguna.”

In a poem like the *Orlando Furioso* such an incident is amusing, and the keen satire to which it furnishes occasion, causes the absurdity of it to be easily passed over ; but in a solemn epic like the *Paradise Lost*, it seems strangely out of place. Milton however, it would appear, could not resist the opportunity of exposing the practices of the Church of Rome.

456. *unkindly*, i.e. contrary to kind, i.e. nature.—*in vain, ætras, frustra, temere.*

459. *some*, i.e. Ariosto.—*middle Spirits*, i.e. Spirits who are in the middle, occupy the place.

463. *Hither, etc.* He alludes to *Gen.* vi. 4, but he expresses himself indefinitely : comp. v. 446, xi. 578 *seq.*

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446. “For the creature was made subject to vanity.” *Rom.* viii. 20.—*K.*

The builders next of Babel, on the plain  
 Of Sennaar, and still with vain design  
 New Babels, had they wherewithal, would build :  
 Others came single ; he, who to be deemed  
 A god, leaped fondly into Ætna flames, 470  
 Empedocles ; and he, who to enjoy  
 Plato's Elysium, leaped into the sea,  
 Cleombrotus ; and many more too long,  
 Embryos and idiots, eremites and friars,  
 White, black, and grey, with all their trumpery.  
 Here pilgrims roam, that strayed so far to seek  
 In Golgotha him dead who lives in Heaven ;  
 And they who, to be sure of Paradise,  
 Dying put on the weeds of Dominic,  
 Or in Franciscan think to pass disguised. 480

469. *he who, etc.* This was one of the numerous fables derogatory to the characters of the philosophers, current in the ancient world. It was said that Empedocles, the great poet-philosopher of Agrigentum in Sicily, wishing that men, when they could not find his body, should deem him to have been assumed among the gods, flung himself into the crater of Mount Ætna, but the volcano deceived his expectation by throwing out one of his brazen sandals.

472. *and he, etc.* Callimachus (Epig. 24), and after him Cicero (*Tusc.* i. 34), tell of a youth of Ambracia, in Epirus, who was so ravished with the account of the happiness of the future life given by Plato in his *Phædon*, that to enter on the enjoyment of it at once he flung himself into the sea.

473. *too long, sc. to tell :* see on i. 507.

474. *Embryos, etc.* To show his thorough contempt of the hermits and friars of the Church of Rome, he classes them with abortions and idiots.—*White, etc.*, i.e. Carmelites, Dominicans, and Franciscans. By *grey* he means the Italian *bigio* ; the dress of the Franciscans is a brick-colour, or lightish-brown.—*their trumpery*, i.e. cowls, hoods, etc., v. 490 *seq.*

476. *Here pilgrims, etc.* Ridiculing pilgrimages to the Holy Land.

478. *And they, etc.* This was a common superstition, not yet, we believe, extinct, of the members of the Church of Rome. "Molti sostengono che'l portar l'abito di San Francesco d'Assisi è un salvarsi senza il minimo dubbio, anzi ad onta di qualsivoglia peccato commesso ; perchè quel santo scende ogni anno nell'Inferno a trarne tutt' i cucullati suoi, per secolui menarli alla gloria del Paradiso." *Rossetti, Mistero dell' Amor Platonico*, p. 674.

"Or golden offers of some aged fool

To make his coffin some Franciscan's cowl." *Hall, Sat.* iv. 7.

475. "Fрати bianchi, neri e bigi." *Ar. Or. Fur.* xiv. 68. "I bigi, i bianchi, i neri frati." *Id.* xliii. 175.—*T.*



They pass the planets seven, and pass the fixed,  
 And that crystalline sphere whose balance weighs  
 The trepidation talked, and that first moved ;  
 And now Saint Peter at Heaven's wicket seems  
 To wait them with his keys, and now at foot  
 Of Heaven's ascent they lift their feet, when lo !  
 A violent cross-wind from either coast  
 Blows them transverse, ten thousand leagues awry,  
 Into the devious air. Then might ye see  
 Cows, hoods, and habits with their wearers, tost 490  
 And fluttered into rags ; then reliques, beads,  
 Indulgences, dispenses, pardons, bulls,  
 The sport of winds ; all these, upwhirled aloft,  
 Fly o'er the backside of the World far off  
 Into a Limbo large and broad, since called  
 The Paradise of Fools, to few unknown  
 Long after, now unpeopled, and untrod.  
 All this dark globe the Fiend found as he passed,  
 And long he wandered, till at last a gleam  
 Of dawning light turned thitherward in haste 500

481. *They pass, etc.* See the Ptolemaic System in *Life of Milton*.

482. *talked*, i.e. talked of. "Advint au ciel nouveau mouvement de titubation et trépidation tant controvers et débatu entre les folz astrologues." *Rabelais*, iv. ch. 65.

484. *And now, etc.*, sc. according to the doctrine of the Church of Rome, which makes St. Peter the porter at Heaven's gate, or wicket, as the poet contemptuously styles it.—*at foot, etc.* : see v. 502 *seq.*

488. *ten thousand, etc.* This also tends to give an exalted idea of the size of the World.

495. *Into a Limbo, etc.* The *Limbus Patrum* of the Church of Rome, was a place on the confines (*limbus*, hem of a garment) of Hell, in which were contained the souls of the Fathers, i.e. the Patriarchs and pious Israelites, and of the virtuous heathens. The former our Saviour, at the time of his descent, liberated and carried with him to Heaven : see Dante, *Inf.* c. iv.

498. *found*, i.e. met with. "Philip findeth Nathaniel and saith unto him, We have found him of whom," etc. *John* i. 45.

489. "Canidæ dentes, altum Saganæ caliendrum  
 Excidere, atque herbas, atque incantata lacertis  
 Vincula, cum magno risuque jocoque videres."

*Hor. Sat.* i. 8, 47 *seq.*—*K.*

493. "Ludibria ventis." *Æn.* vi. 75.—*H.*

His travelled steps. Far distant he descries,  
 Ascending by degrees magnificent  
 Up to the wall of Heaven, a structure high;  
 At top whereof, but far more rich, appeared  
 The work as of a kingly palace-gate,  
 With frontispiece of diamond and gold :  
 Embellished ; thick with sparkling orient gems  
 The portal shone, inimitable on earth  
 By model, or by shading pencil drawn.  
 The stairs were such as whereon Jacob saw 510  
 Angels ascending and descending, bands  
 Of guardians bright, when he from Esau fled  
 To Padan-Aram, in the field of Luz  
 Dreaming by night under the open sky,  
 And waking cried, *This is the gate of Heaven.*  
 Each stair mysteriously was meant, nor stood  
 There always, but drawn up to Heaven sometimes  
 Viewless ; and underneath a bright sea flowed  
 Of jasper, or of liquid pearl, whereon  
 Who after came from Earth, sailing arrived 520  
 Wafted by Angels, or flew o'er the lake  
 Rapt in a chariot drawn by fiery steeds.

501. *His travelled steps*, i.e. his steps (feet) that had travelled ; not weary (*travagliati*, It.), as Richardson says. In his *Tractate on Education*, Milton uses *travailed* in this last sense.

502. *degrees*, i.e. stairs : v. 510.

509. *By model, etc.* The part *drawn* only belongs to *pencil*. The poet means that no human skill could make either a model or a drawing of it.

513. *Luz*. In all the editions, including Milton's own, previous to that of Newton, there was a comma after this word.

516. *Each stair, etc.* According to the fancy of Jewish Rabbin, and those Fathers and Divines who see mystery in everything in the Bible.

518. *Viewless*, i.e. became viewless, by zeugma.—*and underneath, etc.* For the discussion of this most difficult passage we must refer to the *Cosmology in Life of Milton*.

521. *Wafted, etc.* Like Lazarus, and perhaps Enoch, or like Elijah. He may here have had in his mind the commencement of Dante's *Purgatorio*, in which the souls destined for Purgatory arrive there *sailing*, and *wafted* by the wings of an angel instead of sails.

521. "The beggar died and was carried by the angels into Abraham's bosom."  
*Luke* xiv. 22.—*N.*

The stairs were then let down, whether to dare  
 The Fiend by easy ascent, or aggravate  
 His sad exclusion from the doors of bliss ;  
 Direct against which opened from beneath,  
 Just o'er the blissful seat of Paradise,  
 A passage down to the Earth, a passage wide ;  
 Wider by far than that of after-times  
 Over Mount Sion, and, though that were large, 533  
 Over the Promised Land to God so dear ;  
 By which, to visit oft those happy tribes,  
 On high behests his Angels to and fro  
 Passed frequent, and his eye with choice regard  
 From Paneas, the fount of Jordan's flood,  
 To Beërsaba, where the Holy Land  
 Borders on Egypt and the Arabian shore ;  
 So wide the opening seemed, where bounds were set  
 To darkness, such as bound the ocean-wave.  
 Satan from hence, now on the lower stair, 540  
 That scaled by steps of gold to Heaven-gate,  
 Looks down with wonder at the sudden view  
 Of all this World at once. As when a scout,  
 Through dark and desert ways with peril gone  
 All night, at last by break of cheerful dawn  
 Obtains the brow of some high-climbing hill,

529. *Wider by far, etc.* Because before the Fall the whole earth was favoured alike with the Divine regard.

530. *Over Mount Sion, etc.* He seems to make a distinction here between Mount Sion and the Promised Land. Perhaps his idea was, that previous to the building of Solomon's Temple Jehovah regarded the whole land alike, but that thenceforth he confined his favour more especially to Jerusalem, particularly after the revolt of the Ten Tribes.—*that*, i.e. the 'passage' in the next line.

534. *his eye*, sc. passed, by his ordinary ellipse.

535. *From Paneas, etc.*, i.e. "From Dan even unto Beersheba." Paneas was the later name of Dan.

540. *the lower stair*, i.e. on the lower part of the stair ; a Latinism, *scala infima*.

546. *Obtains*, i.e. reaches, *obtinēt*.

534. "A land which the Lord thy God careth for ; the eyes of the Lord thy God are always upon it." *Deut.* xi. 12.—*K*.

538. "He setteth an end to darkness." *Job* xxviii. 3.—*G*.

Which to his eye discovers unaware  
 The goodly prospect of some foreign land  
 First seen, or some renowned metropolis,  
 With glistening spires and pinnacles adorned, 550  
 Which now the rising sun gilds with his beams . . .  
 Such wonder seized, though after Heaven seen,  
 The Spirit malign, but much more envy seized,  
 At sight of all this World beheld so fair.  
 Round he surveys—and well might, where he stood,  
 So high above the circling canopy  
 Of Night's extended shade—from eastern point  
 Of Libra to the fleecy star that bears  
 Andromeda far off Atlantic seas,  
 Beyond the horizon ; then from pole to pole 560  
 He views in breadth, and, without longer pause,  
 Down right into the World's first region throws  
 His flight precipitant, and winds with ease  
 Through the pure marble air his oblique way  
 Amongst innumerable stars, that shone  
 Stars distant, but nigh-hand seemed other worlds ;  
 Or other worlds they seemed, or happy isles,  
 Like those Hesperian gardens famed of old,

551. *gilds with his beams*, so. he is seized with wonder. This is plainly wanted to complete the sense.

556. *the circling canopy, etc.* What he elsewhere (iv. 776) terms night's 'shadowy cone.'

557. *from eastern, etc.*, i.e. he sees an entire hemisphere extending through six signs of the Zodiac, namely from Libra westwards to Aries, which he terms 'the fleecy star ;' and he adds, that it bears Andromeda (with an allusion to Helle) off the Atlantic seas, because Andromeda lies above Aries in the sky, though not immediately over it, being more to the west. We may observe that the poet takes his view from earth, as he adds 'beyond the horizon.'

564. *marble*, i.e. lucid, bright, *μαρμαρώεις*.

565. *Amongst, etc.* He here seems to quit the Ptolemaic for the Copernican astronomy, for according to the former they were all fixed in the face of the one sphere, so that he could not well be said to wind his way *among* them.

568. *Like those, etc.* He may here have had in his mind Tasso's description

552. "Ενθα κ' ἔπειτα καὶ ἀθανατὸς περ ἐπελθὼν

Θηήσασατο ἰδὼν, καὶ τερφθεῖη φρεσὶν ᾗσιν. *Od.* v. 73.—*K.*

556. "The night began to cast her dark canopy over them." *Sidney, Arc.* p. 443.—*T.*

Fortunate fields, and groves, and flowery vales,  
 Thrice-happy isles; but who dwelt happy there 570  
 He stayed not to inquire. Above them all  
 The golden sun, in splendour likest Heaven,  
 Allured his eye. Thither his course he bends,  
 Through the calm firmament—but up or down,  
 By centre or eccentric, hard to tell,  
 Or longitude—where the great luminary,  
 Aloof the vulgar constellations thick,  
 That from his lordly eye keep distance due,  
 Dispenses light from far. They, as they move  
 Their starry dance in numbers that compute 580  
 Days, months, and years, toward his all-cheering lamp  
 Turn swift their various motions, or are turned  
 By his magnetic beam, that gently warms  
 The Universe, and to each inward part  
 With gentle penetration, though unseen,  
 Shoots invisible virtue even to the deep:  
 So wondrously was set his station bright.  
 There lands the Fiend, a spot like which perhaps

of the Fortunate Isles (*Ger. Lib.* xv. 35 *seq.*), especially as he says, 'but who dwelt,' etc.

571. *Above*, i.e. beyond, more than them all.

574. *the calm firmament*, i.e. 'the pure marble air,' v. 564; for such was Milton's idea of the firmament in *Gen.* i. 6.—*but up or down, etc.* The meaning of this is, whether the Ptolemaic or the Copernican system be the truth; whether the sun or earth be the centre of the system. By 'up or down' he means north or south (i.e. the circles of latitude): comp. ix. 78; x. 671 *seq.*; by 'longitude,' east and west: comp. iv. 539; vii. 373.—*N.*

575. *Aloof*, i.e. all off, quite separate, apart from.

580. *numbers*, i.e. measures.

584. *to each inward part, etc.* Comp. v. 610. The power of the sun, though unseen (as operating in the dark), penetrates through the surface and diffuses a virtue or power, which is also invisible, through the matter which lies in the dark beneath it.—*to the deep*, i.e. to the most remote internal part.

586. *Shoots, etc.* This verse, it will be seen, commences with two anapaests: see *Life of Milton*, p. 448.

569. "Devenere locos lætos, et amœna vireta  
 Fortunatorum nemorum, sedesque beatas." *Æn.* vi. 638.—*D.*

572. "Per duodena regit mundi sol aureus astra."

*Virg. Geor.* i. 232.—*K.*

Astronomer in the sun's lucent orb,  
 Through his glazed optic tube, yet never saw. 590  
 The place he found beyond expression bright,  
 Compared with aught on earth, metal or stone ;  
 Not all parts like, but all alike informed  
 With radiant light, as glowing iron with fire :  
 If metal, part seemed gold, part silver clear ;  
 If stone, carbuncle most or chrysolite,  
 Ruby or topaz, to the twelve that shone  
 In Aaron's breastplate, and a stone besides  
 Imagined rather oft than elsewhere seen,  
 That stone, or like to that, which here below 600  
 Philosophers in vain so long have sought ;  
 In vain, though by their powerful art they bind  
 Volatile Hermes, and call up unbound

588. *a spot*, i.e. on a spot, or place. He says, probably on account of its brightness, that Galileo and other astronomers, who by the aid of the telescope had observed spots on the sun's disc, had perhaps not yet been able to discern any like to this.

591. *beyond expression*, i.e. beyond our power of expression.

592. *metal*. It is very remarkable that in both of Milton's own editions the word here is *medal*.

593. *informed*, i.e. penetrated, pervaded.

594. *as glowing iron*. Perhaps because heated iron is more or less ruddy according to the degree of the heat.

596. *carbuncle, etc.* For these four stones are of a red or yellow colour. The ruby is not among the stones on Aaron's breastplate in the Septuagint, Vulgate, or our own translation, but the *Odem* (אדם), or red stone, they render *Sardius*, Milton probably took to be the ruby. He uses carbuncle, as the Septuagint does *ἀσφαλ* for the *Nôphek* (נפח), which in our version is emerald. He also follows the Septuagint in rendering *Tarshtsh* (תרשש) chrysolite, instead of beryl as in our translation.

597. *to the twelve*, i.e. and the remainder of the twelve ; for the preceding four, as we have seen, were in the breastplate.

600. *That stone*, i.e. the Philosopher's Stone, the great object of the alchemists.

602. *bind volatile Hermes*, i.e. make mercury or quicksilver solid.

603. *and call up, etc.* All that seems to be meant by this is the purifying of water by distilling it over and over again by means of a *limbec* (alembic) and thus reducing it to its native original purity. He seems to follow those ancients who regarded Proteus as being the original matter out of which the elements arose, and having the narratives of the *Odyssey* and the *Georgics* in his mind, in which Menelaus and Aristæus seize and bind Proteus, who turns himself into various forms to escape from them, he uses the terms 'unbound' and 'various shapes.' As the critics have made no attempt at elucidating this

In various shapes old Proteus from the sea,  
 Drained through a limbec to his native form.  
 What wonder then if fields and regions here  
 Breathe forth elixir pure, and rivers run  
 Potable gold, when, with one virtuous touch,  
 The arch-chemic sun, so far from us remote,  
 Produces, with terrestrial humour mixed, 610  
 Here in the dark so many precious things,  
 Of colour glorious, and effect so rare !  
 Here matter new to gaze the Devil met  
 Undazzled. Far and wide his eye commands ;  
 For sight no obstacle found here, nor shade,  
 But all sunshine, as when his beams at noon  
 Culminate from the equator, as they now  
 Shot upward still direct, whence no way round  
 Shadow from body opaque can fall ; and the air,  
 Nowhere so clear, sharpened his visual ray 620

passage, and as its meaning is not very apparent, it may be presumed that they did not understand it. We may here observe that in Grecian mythology the water-deities (and they, we may say, alone) are capable of assuming a variety of forms. The simple reason is, that water alone of the elements has that power, becoming ice, snow, rain, hail, vapour, etc. It is very remarkable that this so obvious solution never occurred to us during the whole time we were engaged in our mythologic pursuits. So near often lies the truth and yet it is not discerned !

606. *here*, i.e. in the sun ; for the poet supposes himself there, *is* there in imagination.—*Breathe forth*, i.e. exhale.—*elixir*. Probably the *Elixir Vitæ*, another great object of search of the alchemists.—*Potable gold*. *Aurum potabile*, a further object of the alchemists.

611. *so many precious things*, i.e. precious stones, metals, etc. : see v. 584. It was the belief of those times that these were produced by the influence of the sun,—a belief, it would seem, not far from the truth ; for though the immediate agent may be electricity, this is supposed to be put in action by the heat of the sun.

614. *Undazzled*. Either because his sight was so strong, or as being used to the brightness of Heaven.

616. *as when, etc.* ~~At the~~ Equator the sun at noon is directly vertical, and consequently objects cast no shadows. Astronomers term this position of the sun his *culmination*. He says they then culminate or shoot direct downwards, just as they now still (i.e. also) shoot upwards. The mode of expression is somewhat obscure. Newton takes the second *as* to be used as a reason, in the sense of *forasmuch as*.

620. *Nowhere*, sc. else.

To objects distant far, whereby he soon  
 Saw within ken a glorious Angel stand,  
 The same whom John saw also in the sun.  
 His back was turned, but not his brightness hid;  
 Of beaming sunny rays a golden tiar  
 Circled his head, nor less his locks behind  
 Illustrious, on his shoulders fledged with wings,  
 Lay waving round; on some great charge employed  
 He seemed, or fixed in cogitation deep.

Glad was the Spirit impure, as now in hope 630  
 To find who might direct his wandering flight  
 To Paradise, the happy seat of Man,  
 His journey's end and our beginning woe:  
 But first he casts to change his proper shape,  
 Which else might work him danger or delay.  
 And now a stripling Cherub he appears,  
 Not of the prime, yet such as in his face  
 Youth smiled celestial, and to every limb  
 Suitable grace diffused, so well he feigned.  
 Under a coronet his flowing hair 640  
 In curls on either cheek played; wings he wore

622. *within ken*, i.e. sufficiently near to be recognized. To *ken* is to know; *kennen*, Germ.

627. *Illustrious*, i.e. bright, *illustris*.—*fledge*, i.e. fledged. The usual participial apocope.

634. *casts*, i.e. plans: see *Comus*, 360.

636. *And now, etc.* The poet seems to suppose that there were degrees of age among the angels. He says Satan took the form of a 'stripling cherub,' and not that of one of 'the prime' or full-grown ones, but such as (i.e. that) his face indicated youth, probably the verge of being among the prime.

623. "And I saw an angel standing in the sun." *Rev.* xix. 17.—*N.*

625. "Dixerat, et genitor circum caput omne micantes  
 Deposuit radios." *Op. Met.* ii. 40.—*K.*

636 *seq.* "Tra giovane e fanciullo età confine  
 Prese ed ornò di raggi i biondi crini."

*Tasso, Ger. Lib.* i. 13.—*T.*

"Permuloctque comas, ohlamydemque ut pendeat apte  
 Collocat, ut limbus totumque appareat aurum;  
 Ut teres in dextra, qua somnos ducit et arcet,  
 Virga sit; ut tersis nitcant talaria plantis." *Op. Met.* ii. 733.—*K.*



Of many a coloured plume, sprinkled with gold;  
 His habit fit for speed succinct, and held  
 Before his decent steps a silver wand.  
 He drew not nigh unheard; the Angel bright,  
 Ere he drew nigh, his radiant visage turned,  
 Admonished by his ear, and straight was known  
 The Archangel Uriel, one of the seven  
 Who in God's presence, nearest to his throne,  
 Stand ready at command, and are his eyes 650  
 That run through all the Heavens, or down to the Earth  
 Bear his swift errands over moist and dry,  
 O'er sea and land: him Satan thus accosts:

"Uriel, for thou of those seven Spirits that stand  
 In sight of God's high throne, gloriously bright,  
 The first art wont his great authentic will  
 Interpreter through highest Heaven to bring,  
 Where all his sons thy embassy attend;  
 And here art likeliest by supreme decree 660  
 Like honour to obtain, and as his eye  
 To visit oft this new creation round;  
 Unspeakable desire to see and know  
 All these his wondrous works, but chiefly Man,  
 His chief delight and favour, him for whom  
 All these his works so wondrous he ordained,  
 Hath brought me from the quires of Cherubim  
 Alone thus wandering. Brightest Seraph, tell,  
 In which of all these shining orbs hath Man  
 His fixed seat, or fixed seat hath none,  
 But all these shining orbs his choice to dwell; 670  
 That I may find him, and with secret gaze

643. *His habit, etc.*, i.e. His habit (was) succinct, etc.

648. *The Archangel, etc.* See *Pneumatology*, 4.

664. *His chief, etc.*, i.e. the chief object of his, etc. Abstract for concrete, in imitation of the Classics.

650. "Those seven, they are the eyes of the Lord, which run to and fro the whole earth." *Zech.* iv. 10.—*N.*

652. Οἱ μὲν ἀσσοῦσιν ἐπὶ τραφερὴν τε καὶ ὑγρὴν.

*Il.* xiv. 308.—*S.*

Or open admiration him behold,  
 On whom the great Creator hath bestowed  
 Worlds, and on whom hath all these graces poured ;  
 That both in him and all things, as is meet,  
 The universal Maker we may praise ;  
 Who justly hath driven out his rebel foes  
 To deepest Hell, and, to repair that loss,  
 Created this new happy race of Men  
 To serve him better : wise are all his ways." 680

So spake the false dissembler unperceived ;  
 For neither man nor angel can discern  
 Hypocrisy, the only evil that walks  
 Invisible, except to God alone,  
 By his permissive will, through Heaven and Earth.  
 And oft, though Wisdom wake, Suspicion sleeps  
 At Wisdom's gate, and to Simplicity  
 Resigns her charge, while Goodness thinks no ill,  
 Where no ill seems : which now for once beguiled  
 Uriel, though regent of the sun, and held 690  
 The sharpest-sighted Spirit of all in Heaven ;  
 Who to the fraudulent impostor foul,  
 In his uprightness, answer thus returned :  
 " Fair Angel, thy desire, which tends to know  
 The works of God, thereby to glorify

686. *And oft, etc.*, i.e. Though a man be wise he may be off his guard, and his own goodness (which is an essential part of true wisdom) prevents him from suspecting in others the evil of which he is himself incapable.

694. *Fair Angel*. See on ii. 818.

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682. "What man so wise, what earthly wit so ware  
 As to descry the crafty cunning train,  
 By which Deceit doth mask in visor fair,  
 And cast her colours dyed deep in grain,  
 To seem like Truth, whose shape she well can feign?"  
*F. Q. i. 7, 1.—K.*

"Who means no guile be guiled soonest shall,  
 And to fair semblance doth light faith annex ;  
 The bird that knows not the false fowler's call  
 Into his hidden snare full easily doth fall." *Ib. iii. 1, 54.—K.*

693. "In the integrity of my heart . . . have I done this." *Gen. xx. 5.—K.*  
 "My words shall be of the uprightness of my heart." *Job xxxiii. 3.—T.*

The great Work-master, leads to no excess  
 That reaches blame, but rather merits praise  
 The more it seems excess, that led thee hither  
 From thy empyreal mansion thus alone,  
 To witness with thine eyes what some perhaps, 700  
 Contented with report, hear only in Heaven :  
 For wonderful indeed are all his works,  
 Pleasant to know, and worthiest to be all  
 Had in remembrance always with delight !  
 But what created mind can comprehend  
 Their number, or the wisdom infinite  
 That brought them forth, but hid their causes deep ?  
 I saw when at his word the formless mass,  
 This World's material mould, came to a heap ;  
 Confusion heard his voice, and wild uproar 710  
 Stood ruled, stood vast infinitude confined ;  
 Till at his second bidding Darkness fled,  
 Light shone, and order from disorder sprung.  
 Swift to their several quarters hasted then  
 The cumbrous elements, earth, flood, air, fire ;  
 And this ethereal quintessence of heaven  
 Flew upward, spirited with various forms,  
 That rolled orbicular, and turned to stars,  
 Numberless, as thou seest, and how they move ;

715. *The cumbrous elements.* For they are all ponderous, more or less, as compared with the ethereal quintessence.

716. *And this, etc.* According to Aristotle, there was, beside the four elements, a fifth (*quinta essentia*) out of which the ethereal bodies were formed, and of which the motion was orbicular.

"Thou hast as chiding a nativity  
 As fire, air, water, earth, and heaven can make."

*Per. Pr. of Tyre, iii. l.—K.*

717. *spirited*, i.e. informed, animated ; for the ancient philosophers regarded the stars as animated beings.

704. "My soul hath them still in remembrance." *Lam. iii. 20.* "Thine alms are had in remembrance in the sight of God." *Acts x. 31.—K.*

718. *Eis τὰξιν αὐτὸν ἤγαγεν ἐκ τῆς ἀταξίας. Plat. Tīm.* "Id ex inordinato in ordinem adduxit." *Cic. De Univ.—Th.*

716. *Εἶναι δὲ παρὰ τὰ τέσσαρα στοιχεῖα καὶ ἄλλο πέμπτον, ἐξ οὗ τὰ αἰθέρια συνεστάναι· ἄλλοιαν δ' αὐτοῦ τὴν κίνησιν εἶναι, κυκλοφερικὴν γάρ. Diog. Laert. Vit. Aristotelis.—N.*

Each had his place appointed, each his course, 720  
 The rest in circuit walls this Universe.  
 Look downward on that globe, whose hither side  
 With light from hence, though but reflected, shines.  
 That place is Earth, the seat of Man ; that light  
 His day, which else, as the other hemisphere,  
 Night would invade ; but there the neighbouring moon  
 —So call that opposite fair star—her aid  
 Timely interposes, and, her monthly round  
 Still ending, still renewing, through mid heaven,  
 With borrowed light her countenance triform 730  
 Hence fills and empties, to enlighten the Earth,  
 And in her pale dominion checks the night.  
 That spot to which I point is Paradise,  
 Adam's abode, those lofty shades his bower.  
 Thy way thou canst not miss, me mine requires."

Thus said, he turned ; and Satan bowing low,  
 As to superior Spirits is wont in Heaven,  
 Where honour due and reverence none neglects,  
 Took leave, and toward the coast of Earth beneath,  
 Down from the ecliptic, sped with hoped success, 740  
 Throws his steep flight in many an aery wheel,  
 Nor stayed, till on Niphates' top he lights.

721. *The rest*, sc. of the quintessence. It was employed to form the interior of the outer coat of the World.

730. *triform*. The three phases of the moon, new, quarter, full.—*hence*, i.e. from the sun.—*in her*, i.e. in that of the moon.

739. *coast*. District, region, confines (as in Scripture), *finis*.—*the ecliptic*. Because that is the place of the sun.—*sped*, i.e. speeded, urged on.

742. *Niphates*. A mountain of Armenia, bordering on Mesopotamia, in which, as we shall presently see, the poet places Paradise.

721. "Sic igitur tum se levis, ac diffusilis æther  
 Corpore concreto circumdatus undique flexit,  
 Et late diffusus in omneis undique parteis,  
 Omnia sic avido complexu cetera sœpsit." *Lucr.* v. 468.

"Magni moenia mundi." *Id. ib.* 455.—N.

730. "Diva triformis." *Hor. Carm.* iii. 22, 4.—St.

741. "Accelerando il volator le penne  
 Con larghe ruote in terra a porsi venne."

*Ar. Orl. Fur.* iv. 24.—Th.

## BOOK IV.

## THE ARGUMENT.

Satan now in prospect of Eden, and nigh the place where he must now attempt the bold enterprise which he undertook alone against God and Man, falls into many doubts with himself, and many passions, fear, envy, and despair; but at length confirms himself in evil, journeys on to Paradise, whose outward prospect and situation is described, overleaps the bounds, sits in the shape of a cormorant on the Tree of Life, as highest in the garden, to look about him. The garden described; Satan's first sight of Adam and Eve; his wonder at their excellent form and happy state, but with resolution to work their fall; overhears their discourse, thence gathers that the Tree of Knowledge was forbidden them to eat of under penalty of death; and thereon intends to found his temptation by seducing them to transgress: then leaves them awhile, to know further of their state by some other means. Meanwhile Uriel descending on a sunbeam warns Gabriel, who had in charge the gate of Paradise, that some evil spirit had escaped the Deep, and passed at noon by his sphere in the shape of a good angel down to Paradise, discovered after by his furious gestures in the mount. Gabriel promises to find him ere morning. Night coming on, Adam and Eve discourse of going to their rest: their bower described; their evening worship. Gabriel drawing forth his bands of night-watch to walk the round of Paradise, appoints two strong angels to Adam's bower, lest the Evil Spirit should be there doing some harm to Adam or Eve sleeping; there they find him at the ear of Eve, tempting her in a dream, and bring him, though unwilling, to Gabriel; by whom questioned, he scornfully answers, prepares resistance, but, hindered by a sign from Heaven, flies out of Paradise.

Oh for that warning voice, which he who saw  
The Apocalypse heard cry in Heaven aloud,  
Then when the Dragon, put to second rout,  
Came furious down to be revenged on men,

3. *to second rout.* The first was the expulsion from Heaven narrated in this poem.

1.

"Oh for a muse of fire." *Hen. V., Prol.—N.*

"Oh for a falconer's voice." *Rom. & Jul. ii. 2.—N.*

*Woe to the inhabitants on earth!* that now,  
 While time was, our first parents had been warned  
 The coming of their secret foe, and scaped,  
 Haply so scaped, his mortal snare. For now  
 Satan, now first inflamed with rage, came down,  
 The tempter ere the accuser of mankind, 10  
 To wreak on innocent frail Man his loss  
 Of that first battle, and his flight to Hell.  
 Yet not rejoicing in his speed, though bold  
 Far off and fearless; nor with cause to boast,  
 Begins his dire attempt, which nigh the birth  
 Now rolling boils in his tumultuous breast,  
 And like a devilish engine back recoils  
 Upon himself. Horror and doubt distract  
 His troubled thoughts, and from the bottom stir  
 The hell within him; for within him hell 20  
 He brings, and round about him, nor from hell  
 One step, no more than from himself, can fly  
 By change of place. Now conscience wakes despair,  
 That slumbered, wakes the bitter memory  
 Of what he was, what is, and what must be—

9. *now first.* See the passage of *Revelation* below.

10. *the accuser.* In Greek *διαβόλος*, whence *devil*. *Διαβόλος* for Satan occurs first in the Apocryphal *Wisdom of Solomon* ii. 24; it is frequent in the New Testament.

11. *wreak*, i.e. *avenge*. A.-S. *ȝreccan*; *rächen*, Germ. It is quite incorrect to say, as we so commonly do, *wreak vengeance*. In the original editions it is spelt *wreck*.

25. *Of what, etc.* Pointed thus in the original editions and in Todd's:—

"Of what he was, what is, and what must be  
 Worse; of worse deeds worse sufferings must ensue."

5. "Woe to the inhabitants of the earth and of the sea! for the devil is come down unto you having great wrath." *Rev.* xii. 12.

10. "For the accuser of our brethren is cast down." *Ib.* 10.—*N.*

12. "And there was war in heaven: Michael and his angels fought against the dragon; and the dragon fought, and his angels, and prevailed not." *Ib.* 7.

17. "For 'tis the sport to have the engineer  
 Hoist with his own petar." *Ham.* iii. 4.—*Milford.*

20. "Swift from myself I run, myself I fear,  
 Yet still my hell within myself I bear."

*Fairfax, Godf.* xii. 77.—*T.*

"Within me is a hell." *K. John*, v. 7.—*T.*

Worse; of worse deeds worse sufferings must ensue.  
 Sometimes toward Eden, which now in his view  
 Lay pleasant, his grieved look he fixes sad;  
 Sometimes toward heaven and the full-blazing sun,  
 Which now sat high in his meridian tower; 30  
 Then much revolving thus in sighs began:  
 "O thou, that, with surpassing glory crowned,  
 Lookest from thy sole dominion, like the God  
 Of this new world; at whose sight all the stars  
 Hide their diminished heads; to thee I call,  
 But with no friendly voice, and add thy name,  
 O Sun, to tell thee how I hate thy beams,  
 That bring to my remembrance from what state  
 I fell, how glorious once above thy sphere;  
 Till pride and worse ambition threw me down, 40  
 Warring in Heaven against Heaven's matchless King.  
 Ah, wherefore? he deserved no such return  
 From me, whom he created what I was,  
 In that bright eminence, and with his good  
 Upbraided none; nor was his service hard.  
 What could be less than to afford him praise,  
 The easiest recompense, and pay him thanks?  
 How due! Yet all his good proved ill in me,  
 And wrought but malice. Lifted up so high  
 I 'sdeined subjection, and thought one step higher 50  
 Would set me highest, and in a moment quit  
 The debt immense of endless gratitude,  
 So burdensome still paying, still to owe;  
 Forgetful what from him I still received,  
 And understood not that a grateful mind

50. 'sdeined, i.e. disdained, *sdegnò*, It. The Italians thus in general reject the *di* in Latin words compounded with *dis*.

51. *quit*, i.e. take away, relieve from. This is the sense of the Spanish *quitar*, which seems, like some other words of this language, to have been adopted in English.

25. "Dum, vice mutata, qui sim fuerimque recorder." *Öv. Tr.* iv. 1, 99.—*T.*

30. "Igneas æthereas jam sol penetrarat in arces." *Virg. Cwl.* 41.—*R.*

55. "Gratiam autem et qui retulerit habere, et qui habeat retulisse." *Cic. De Off.* ii. 20.—*B.* "Since when I have been debtor to you for courtesies, which I will be ever to pay and yet pay still." *Cymb.* i. 5.—*K.*

By owing owes not, but still pays, at once  
 Indebted and discharged ; what burden then ?  
 Oh ! had his powerful destiny ordained  
 Me some inferior Angel, I had stood  
 Then happy ; no unbounded hope had raised 60  
 Ambition. Yet why not ? some other Power  
 As great might have aspired, and me though mean  
 Drawn to his part. But other Powers as great  
 Fell not, but stand unshaken, from within  
 Or from without, to all temptations armed.  
 Hadst thou the same free will and power to stand ?  
 Thou hadst. Whom hast thou then or what to accuse,  
 But Heaven's free love dealt equally to all ?  
 Be then his love accursed, since, love or hate,  
 To me alike it deals eternal woe. 70  
 Nay, cursed be thou ; since against his thy will  
 Chose freely what it now so justly rues.—  
 Me miserable ! which way shall I fly  
 Infinite wrath and infinite despair ?  
 Which way I fly is Hell ; myself am Hell ;  
 And, in the lowest deep, a lower deep  
 Still threatening to devour me opens wide,  
 To which the Hell I suffer seems a Heaven.  
 Oh, then, at last relent ! Is there no place  
 Left for repentance, none for pardon left ?— 80  
 None left but by submission ; and that word  
 Disdain forbids me, and my dread of shame  
 Among the Spirits beneath, whom I seduced  
 With other promises and other vaunts  
 Than to submit, boasting I could subdue  
 The Omnipotent. Ay me ! they little know  
 How dearly I abide that boast so vain,  
 Under what torments inwardly I groan.

79. *relent*. This, the critics say, is addressed by Satan to himself. We rather think that it and what follows is addressed to God. 'None left,' etc. (v. 81), would be then his correction and recall of what precedes : comp. v. 93 *seq.*

79. "For he found no place of repentance." *Heb.* xii. 17.—G.



While they adore me on the throne of Hell,  
 With diadem and sceptre high advanced, 90  
 The lower still I fall, only supreme  
 In misery; such joy ambition finds.—  
 But say I could repent, and could obtain  
 By act of grace my former state—how soon  
 Would highth recall high thoughts! how soon unsay  
 What feigned submission swore! Ease would recant  
 Vows made in pain, as violent and void—  
 For never can true reconciliation grow  
 Where wounds of deadly hate have pierced so deep—  
 Which would but lead me to a worse relapse 100  
 And heavier fall; so should I purchase dear  
 Short intermission bought with double smart.  
 This knows my Punisher; therefore as far  
 From granting he, as I from begging, peace.  
 All hope excluded thus, behold in stead  
 Of us outcast, exiled, his new delight,  
 Mankind created, and for him this World!  
 So farewell hope, and with hope farewell fear,  
 Farewell remorse! all good to me is lost.  
 Evil, be thou my good; by thee at least 110  
 Divided empire with Heaven's King I hold,  
 By thee, and more than half perhaps will reign;  
 As Man ere long, and this new World shall know."  
 Thus while he spake, each passion dimmed his face,

89. *While, etc.* We have conformed to the punctuation of the poet's editions.

111. *Divided empire, etc.*, i.e. if God had Heaven, *he* had Hell, and he hopes to gain the World; so that he would reign over two of the three realms that existed out of Chaos.

114. *each passion*, i.e. each of the three following passions.—*dimmed*, i.e. deprived of its lustre.

108.

Ἐββέρτω αἰδώς,

Ἐββέρτω ἀγλαΐη. *Ap. Rh.* iii. 785.—*T.*

"Not so, quoth she, but sith that heaven's king  
 From hope of heaven hath thee excluded quite,  
 Why fearest thou, that canst not hope for thing,  
 And fearest not that more thee hurten might?"

*F. Q.* i. 5, 43.—*T.*

111. "Divisum imperium cum Jove Cæsar habet." *Virg.*—*Greenwood.*

Thrice changed with pale, ire, envy, and despair,  
 Which marred his borrowed visage, and betrayed  
 Him counterfeit, if any eye beheld;  
 For heavenly minds from such distempers foul  
 Are ever clear. Whereof he soon aware  
 Each perturbation smoothed with outward calm, 120  
 Artificer of fraud; and was the first  
 That practised falsehood under saintly shew,  
 Deep malice to conceal, couched with revenge.  
 Yet not enough had practised to deceive  
 Uriel, once warned; whose eye pursued him down  
 The way he went, and on the Assyrian mount  
 Saw him disfigured, more than could befall  
 Spirit of happy sort: his gestures fierce  
 He marked and mad demeanour, then alone,  
 As he supposed, all unobserved, unseen. 130  
 So on he fares, and to the border comes  
 Of Eden, where delicious Paradise,  
 Now nearer, crowns with her enclosure green,  
 As with a rural mound, the champain head

115. *Thrice, etc.* It is rather doubtful if, as Newton says, it was these passions that turned him pale. It might be, as the punctuation seems to intimate, that the flush produced by each of them was succeeded by paleness,—*ire*. In the Argument *fear*, a mistake of the poet, the amanuensis, or the printer.

117. *beheld*, i.e. should have beheld: see on ii. 418.

121. *and was the first, etc.* The various religious hypocrisies of which his own days were so prolific, were probably in his mind: comp. v. 192.

123. *couched*, i.e. laid, lying; *couché*, Fr.

131. *to the border, etc.* He places the Garden on the northern limit of Eden.

133. *crowns, etc.* The idea of placing the Garden on the summit of a hill seems to have been given by the prophet Ezekiel, who says (xxviii. 13) to the King of Tyre, "Thou hast been in Eden, in the garden of God; . . . thou wast upon the holy mountain of God." Both Dante and Ariosto had already given the Garden this site: see *Life of Milton, Eden and Paradise*.

134. *the champain head*, i.e. the level summit, which he supposes to be surrounded by a lofty, verdant bank, similar to 'a rural mound.'

114. "Thus as he spake his visage waxed pale,  
 And change of hue great passion did bewray;  
 Yet still he strove to cloak his inward bale  
 And hid the smoke that did his fire betray."

F. Q. i. 10, 16.—T.

Of a steep wilderness, whose hairy sides  
 With thicket overgrown, grotesque and wild,  
 Access denied; and overhead up grew  
 Insuperable highth of loftiest shade,  
 Cedar, and pine, and fir, and branching palm,  
 A silvan scene; and, as the ranks ascend, 140  
 Shade above shade, a woody theatre  
 Of stateliest view. Yet higher than their tops  
 The verdurous wall of Paradise up sprung,  
 Which to our general sire gave prospect large  
 Into his nether empire neighbouring round.  
 And higher than that wall a circling row  
 Of goodliest trees, loaden with fairest fruit,  
 Blossoms and fruits at once of golden hue,  
 Appeared, with gay enamelled colours mixed;  
 On which the sun more glad impressed his beams 150  
 Than in fair evening cloud, or humid bow,  
 When God hath showered the earth: so lovely seemed  
 That landscape; and of pure now purer air  
 Meets his approach, and to the heart inspires  
 Vernal delight and joy, able to drive  
 All sadness but despair. Now gentle gales,  
 Fanning their odoriferous wings, dispense

137. *overhead*, i.e. above the thickets. He would seem to mean that the sides of the mount were clothed with a thick undergrowth of bushes, out of which rose cedars, etc.

141. *a woody theatre*, sc. appears, or is formed.—*Yet*, i.e. still. It qualifies *higher*.

143. *The verdurous wall*, i.e. the 'enclosure green,' v. 133.

146. *And higher*, etc. The trees of Paradise which stood inside of the wall.

148. *Blossoms, etc.*, i.e. the 'fruits of golden hue' were mingled with blossoms of 'gay enamelled colours.' It is rather obscurely expressed.

151. *in*. Bentley and Warton would read *on*, and perhaps they are right; but *in* may easily be defended.

153. *of pure*, i.e. after pure. *Of* is here used in its original sense of *from*.

154. *inspires*, i.e. breathes into, *inspiro*.

156. *Now gentle gales, etc.* He had here probably in his mind the well-known

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140. "About it (as if it had been to enclose a theatre) grew such sort of trees as either excellency of fruit, stateliness of growth, continual greenness, etc. have made at any time famous. They became a gallery aloft, from tree to tree, almost round about." *Sidney, Arcadia*, p. 68.—*T.*

Native perfumes, and whisper whence they stole  
 Those balmy spoils. As when to them who sail  
 Beyond the Cape of Hope, and now are past 160  
 Mozambic, off at sea north-east winds blow  
 Sabeian odours from the spicy shore

passage in *Twelfth Night*, and his good sense and taste had led him to the true reading.

“Like the sweet south  
 That breathes upon a bank of violets,  
 Stealing and giving odour.”

The following coincidences are curious. “The shades refreshed by silvan breezes which have passed over the blooming Patalis and *stolen their fragrance*.” *Sacuntala*, Prologue. “Even as the breeze snatches perfumes from their very beds (i.e. the flowers).” *Bhagavad-Gītā*, ch. xv.

158. *Native perfumes*, i.e. perfumes arising from natural objects, as flowers and blossoms.

159. *As when, etc.* He is probably indebted for this simile immediately to Diodorus Siculus, who expressly speaks of Sabea and Arabia Felix; but he must also have read similar accounts in Hackluyt and other authors. The fragrance thus wafted out to sea, sometimes to a distance of twenty or more miles, is well known to every sailor who has been in the West Indies or in the Indian Archipelago.

“The Indian winds,  
 That blow off from the coast and cheer the sailor  
 With the sweet savour of their spices, want  
 The delight that flows in thee.” *Play of City Nightcap*, v.—T.  
 “So we the Arabian coast do know,  
 At distance, when the spices blow;  
 By the rich odours taught to steer,  
 Though neither day nor stars appear.” *Waller, Night-piece*.—T.

161. *north-east winds, etc.* See *Life of Milton*, p. 430.

158. “E quella ai fiori, ai pomi, alla verzura  
 Gli odor diversi depredando giva,  
 E di tutti faceva una mistura  
 Che di soavità l' alma nutrive.”

*Ar. Or. Fur.* xxxiv. 51.—T<sup>h</sup>.

“E quale, annunziatrice degli albori,  
 L' aura di Maggio muovesi ed olezza,  
 Tutta impregnata dall' erba e da' fiori.”

*Dante, Pur.* xxiv. *terz.* 49.—K.

161. Θεία γὰρ τις φαίνεται καὶ λόγου κρείττων ἢ προσπίπτουσα καὶ κινούσα τὰς ἐκδύτων αἰσθήσεις εὐωδία. Καὶ γὰρ τοὺς παραπλέοντας, καίπερ πολλὰ τῆς χέρσου κεχωρισμένους, οὐκ ἀμείρους ποιεῖ τῆς τοιαύτης ἀπολαύσεως. Κατὰ γὰρ τὴν ἱερὴν ἔβραν ὅταν ἄνεμος ἀπὸ γείους γένηται συμβαίνει τὰς ἀπὸ τῶν σμυρρηφόρων δένδρων καὶ τῶν ἄλλων τῶν τοιούτων ἀσπνευσμένων εὐωδίας διακνεῖσθαι πρὸς τὰ πλησίον μέρη τῆς θαλάττης. *Diod. Sic.* iii. 46.—*Wakefield*.

Of Araby the Blest; with such delay  
 Well pleased they slack their course, and many a league  
 Cheered with the grateful smell old Ocean smiles:  
 So entertained those odorous sweets the Fiend,  
 Who came their bane, though with them better pleased  
 Than Asmodeus with the fishy fume  
 That drove him, though enamoured, from the spouse  
 Of Tobit's son, and with a vengeance sent 170  
 From Media post to Egypt, there fast-bound.

Now to the ascent of that steep savage hill  
 Satan had journeyed on, pensive and slow;  
 But further way found none, so thick entwined,  
 As one continued brake, the undergrowth  
 Of shrubs and tangling bushes had perplexed  
 All path of man or beast that passed that way:  
 One gate there only was, and that looked east  
 On the other side. Which when the Arch-felon saw,  
 Due entrance he disdained, and, in contempt, 180  
 At one slight bound high overleaped all bound  
 Of hill or highest wall, and sheer within  
 Lights on his feet. As when a prowling wolf,  
 Whom hunger drives to seek new haunt for prey,  
 Watching where shepherds pen their flocks at eve,  
 In hurdled cotes amid the field secure,  
 Leaps o'er the fence with ease into the fold;  
 Or as a thief, bent to unhoard the cash

163. *Araby the Blest*. This is a correct rendering of 'Αραβία ἡ εὐδαίμων and Arabia Felix; for these adjectives, when used of land, etc., signify fertile, fruitful, and of such land it is said in Scripture, "The Lord hath *blest* it."

168. *Than Asmodeus, etc.* We quite agree with Mr. Bannister and Mr. Dunster in not admiring this passage. Milton's veneration for Scripture seems to have extended even to the Apocrypha.

172. *savage*, i.e. wild and woody; *sauvage*, Fr.; *selvaggio*, It. It was originally spelt *salvage*, as in the *Faery Queen*, but pronounced *sauvage* or *savage*, like *calm*, *chalk*, *calf*, *calves*, etc.

176. *had*. This, and *passed* in the next line, are preterites subjunctive.

179. *Which*, sc. *state of things*; not *gate*.

181. *At one, etc.* A play on words.

"And so *bound*

I cannot *bound* a pitch above dull woe." *Rom. & Jul.* i. 4.—K.

—*sheer* (A.-S. *rypp*, bright, clear), clear, complete.

Of some rich burgher, whose substantial doors,  
 Cross-barred and bolted fast, fear no assault, 190  
 In at the window climbs, or o'er the tiles :  
 So clomb this first grand thief into God's fold ;  
 So since into his church lewd hirelings climb.  
 Thence up he flew, and on the Tree of Life,  
 The middle tree and highest there that grew,  
 Sat like a cormorant ; yet not true life  
 Thereby regained, but sat devising death  
 To them who lived ; nor on the virtue thought  
 Of that life-giving plant, but only used  
 For prospect, what well used had been the pledge 200  
 Of immortality. (So little knows  
 Any, but God alone, to value right  
 The good before him, but perverts best things  
 To worst abuse, or to their meanest use.)

Beneath him with new wonder now he views,  
 To all delight of human sense exposed,  
 In narrow room Nature's whole wealth, yea more,  
 A Heaven on Earth ; for blissful Paradise  
 Of God the garden was, by him in the east  
 Of Eden planted. Eden stretched her line 210

193. *lewd*, i.e. ignorant. A.-S. *lepebe*, laic, of the laity. As these were ignorant as compared with the clergy, it came to signify ignorant, and then got its present meaning, like *villain*, *churl*, etc.

196. *cormorant*. As this is a sea-bird, one feels rather surprised to find him in Paradise, and sitting on a tree. Milton had, however, the authority of Isaiah, who (xxxiv. 11, English Version) places the cormorant amid the ruins of Bozrah, in the arid region of Edom.—*yet not*, etc. Satan, who was immortal already, could apparently derive no advantage from the tree ; but by 'true life' the poet probably meant, virtuous, happy life.

205. *A Heaven on Earth*. This is one of the places which lead to the supposition that Milton in reality regarded Heaven as being only a superior, an idealized Earth.

209. *in the east*, i.e. in the eastern part of Eden.

210. *Eden, etc.* See *Life of Milton, Eden and Paradise*.

194. Ἐξέσθην, ὄρνισιν ἐοικότες αἰγυπιώσι,  
 Φηγῶ ἐφ' ὑψηλῇ πατρὸς Διὸς αἰγίωχοιο. *Il.* vii. 59.—*K.*

Εἰς ἐλάττην ἀναβὰς περιμήκετον, ἥ τότ' ἐν Ἶδῃ  
 Μακροτάτῃ κεφυνία δ', ἡέρος αἰθέρ' Ἰκανε. *Id.* xiv. 287.—*K.*

209. "And the Lord God planted a garden eastward in Eden." *Gen.* ii. 8.

From Auran eastward to the royal towers  
 Of great Seleucia, built by Grecian kings,  
 Or where the sons of Eden long before  
 Dwelt in Telassar. In this pleasant soil  
 His far more pleasant garden God ordained.  
 Out of the fertile ground he caused to grow  
 All trees of noblest kind for sight, smell, taste;  
 And all amid them stood the Tree of Life,  
 High eminent, blooming ambrosial fruit  
 Of vegetable gold; and, next to life 220  
 Our death, the Tree of Knowledge, grew fast by,  
 Knowledge of good bought dear by knowing ill.  
 Southward through Eden went a river large,  
 Nor changed his course, but through the shaggy hill  
 Passed, underneath engulfed; for God had thrown  
 That mountain, as his garden-mould high raised,  
 Upon the rapid current, which, through veins  
 Of porous earth with kindly thirst up-drawn,  
 Rose a fresh fountain, and with many a rill

212. *Seleucia*. On the right bank of the Tigris, opposite Ctesiphon. It was named from its founder, Seleucus, King of Syria.

214. *In this pleasant soil*. The meaning of Eden is pleasure, delight.

223. *Southward*. He understood the Scripture correctly, in supposing that it was *after* it had left the Garden the river divided. He very judiciously avoids naming any river; that caution however deserts him in ix. 71.

224. *for God, etc.* It is interesting to remark that in this description of Paradise the poet seems to have had in his mind the palace and its garden described in the introduction to the third *Giornata* of the *Decamerone*. They also were on an eminence, the garden contained all kinds of fruit-bearing and odoriferous trees and plants and flowers, and all species of innocuous animals; a fountain rose in the centre, the waters of which ran in various channels, visiting all parts of the garden, and then, uniting in one main stream, ran down the hill into the subjacent plain. All agreed in affirming that "se Paradiso si potesse in terra fare, non sapevano conoscere che altra forma che quella di quel giardino gli si potesse dare, nè pensare oltre a questo qual bellezza gli si potesse aggiungere."

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218. "And he shall stretch out upon it the line of confusion." *Is.* xxxiv. 11.  
 —K. "Or who hath stretched the line upon it." *Job* xxxviii. 5.—K.

218. "The tree of life also in the midst of the garden, and the tree of knowledge of good and evil." *Gen.* ii. 9.

223. "And a river went out of Eden to water the garden; and from thence it was parted and became into four heads." *Gen.* ii. 10.

Watered the garden ; thence united fell 230  
 Down the steep glade, and met the nether flood,  
 Which from his darksome passage now appears ;  
 And now, divided into four main streams,  
 Runs diverse, wandering many a famous realm  
 And country, whereof here needs no account ;  
 But rather to tell how, if Art could tell  
 How, from that sapphire fount the crisped brooks,  
 Rolling on orient pearl and sands of gold,  
 With mazy error under pendent shades,  
 Ran nectar, visiting each plant, and fed 240  
 Flowers worthy of Paradise, which not nice Art  
 In beds and curious knots, but Nature boon  
 Poured forth profuse on hill, and dale, and plain,  
 Both where the morning sun first warmly smote  
 The open field, and where the unpierced shade  
 Imbrowned the noontide bowers. Thus was this place  
 A happy rural seat of various view ;  
 Groves whose rich trees wept odorous gums and balm,  
 Others whose fruit, burnished with golden rind,

237. *crisped*, i.e. lightly curled, with small, close waves.—*orient pearl* : see on i. 546.

240. *Ran nectar*, i.e. ran with nectar.

241. *art*, sc. had set. By zeugma.

242. *knots*. Flower-knots are waving and various beds, or rather simply beds.—*boon*, kind, liberal, *δωνα*.

244. *Both where, etc.*, i.e. both in the open parts of the garden and among the trees.—*unpierced*, sc. by the rays of the sun.—*Imbrowned*, i.e. darkened : see on *Il Pens.* 134.

247. *of various view*, i.e. presenting various landscapes and objects to the view.

249. *Others*, sc. groves.

229. "But there went up a mist (πῆλη, Sept.) from the earth, and watered the whole face of the ground." *Gen.* ii. 6.—*K.*

242. "From the west corner of thy curious-knotted garden." *Love's Labour's Lost*, i. 1.—*K.*

244. Ἡἷλιος μὲν ἔπειτα νέον προσέβαλλεν ἀρούρας,  
 Ἐξ ἀκαλαφρείταιο βαθυῤῥόδου Ὠκεανοῖο  
 Οὐρανὸν εἰσανιόν. *Il.* vii. 421.—*K.*

"Percote il sole ardente il vicin' colle." *Ar. Or. Fur.* viii. 20.—*Th.*

"Ma quando il sol gl' aridi campi fiede

Con raggi assai forventi e in alto sorge." *Tasso, Ger. Lib.* iii. 3.—*K.*



250

Hung amiable—Hesperian fables true,  
 If true, here only—and of delicious taste.  
 Betwixt them lawns, or level downs, and flocks  
 Grazing the tender herb, were interposed,  
 Or palmy hillock, or the flowery lap  
 Of some irriguous valley spread her store,  
 Flowers of all hue, and without thorn the rose.  
 Another side, umbrageous grotts and caves  
 Of cool recess, o'er which the mantling vine  
 Lays forth her purple grape, and gently creeps  
 Luxuriant. Meanwhile murmuring waters fall 260  
 Down the slope hills dispersed, or in a lake,  
 That to the fringed bank, with myrtle crowned,  
 Her crystal mirror holds, unite their streams.  
 The birds their quire apply; airs, vernal airs,

250. *amiable*, i.e. lovely, to be loved, liked, *ἀπαρευδὸς*, *amabilis*: see *Life of Milton*, p. 321.—*Hesperian* . . . *only*. This should be, as we have made it, a parenthesis. *Hesperian fables* alludes to the garden and apples of the Hesperides.

252. *lawns*, the open spaces in woods and forests; *landes*, Fr.

254. *palmy*, i.e. planted with palm-trees.

256. *without thorn the rose*. This was a fancy of the Fathers, originating, we believe, with St. Basil.

“Before man’s fall the rose was born,  
 Saint Ambrose says, without a thorn.”

*Herrick, Noble Numbers.—T.*

“Senza quei suoi pungenti ispidi dumi  
 Spiegò le foglie la purpurea rosa.”

*Tasso, Sette Giorn. iii. 1165.—Herd.*

257. *Another side*, sc. presented or displayed. By zeugma.

264. *apply*, i.q. ply, i.e. exercise, pursue, exert.

“And all the while sweet music did *apply*  
 Her curious skill the warbling notes to play.” *F. Q. i. 12, 38.—K.*

“How may it be that you and yours  
 In safety thus *apply* your harmless toil?”

*Fairfax, Godf. vii. 8.—K.*

258. “Aspice ut antrum  
 Silvestris raris sparsit labrusca racemis.” *Virg. Buc. v. 6.—K.*

263. “E come olivo, in acqua di suo imo,  
 Si specchia, quasi per vedersi adorno  
 Quanto è nel verde e ne’ fioretti opimo.”  
*Dante, Par. xxx. terz. 38.—K.*

264. “Sweet birds thereto applied  
 Their dainty lays and dulcet melody.” *F. Q. iii. 1, 40.—B.*

Breathing the smell of field and grove, attune  
 The trembling leaves, while universal Pan,  
 Knit with the Graces and the Hours in dance,  
 Led on the eternal Spring. Not that fair field  
 Of Enna, where Proserpine gathering flowers,  
 Herself a fairer flower, by gloomy Dis 270  
 Was gathered, which cost Ceres all that pain  
 To seek her through the world; nor that sweet grove  
 Of Daphnè by Orontes, and the inspired  
 Castalian spring, might with this Paradise  
 Of Eden strive; nor that Nyseian isle,  
 Girt with the river Triton, where old Cham,  
 Whom Gentiles Ammon call and Libyan Jove,

265. *Breathing, etc.* Comp. v. 156 seq.—*attune*, sc. to the quire of the birds : comp. *Lyc.* 42 seq.

266. *universal Pan.* Pan (*πᾶν*, *all*) was regarded by some of the ancients as the symbol of nature or the universe. Milton here takes him as Nature, and joins with him the Graces, the bestowers of material beauty, and the Hours or Seasons, as the harbingers and producers of the Spring.

268. *Led on, etc.* The idea of a perpetual spring having reigned in Paradise was probably derived from Ovid, as there is not even a hint of it in Scripture : see x. 651 seq.—*Not that, etc.* In order to convey the highest idea that art could give of the delights of Paradise, he names some of the places in the description of which poets and other writers had lavished the riches of their imagination, and says that none of them could vie with it : comp. *F. Q.* ii. 12, 52 ; iv. 10, 30.—*Enna.* This vale of Sicily, whence, as tradition said, Proserpine had been carried away by Dis (the Latin name of Pluto) is described by Ovid and by Cicero.—*Proserpine.* He very properly accents this word like the Latin *Proserpina*.

“And sad Proserpine’s wrath them to affright.” *F. Q.* i. 2, 2.

271. *all that pain*, i.e. all the toil and uneasiness so celebrated by the poets : *peine*, Fr. ; *pena*, It.

272. *that sweet grove, etc.* Near the city of Antioch, on the Orontes, lay a grove sacred to Apollo, in which was a temple of the god, whence he gave oracles. It was named Daphnè, and a spring which watered it was called the Castalian spring, after that at Delphi. This grove of Daphnè, so near the luxurious city of Antioch, was, as may readily be supposed, the scene of gross license and debauchery.

275. *that Nyseian isle.* This rural retreat in the west of Africa is described at length by Diodorus Siculus, iii. 68. See our *Mythology of Greece*, p. 189, 3rd edit., where we have noticed an error which Milton commits here.

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268. “Ver erat æternum, placidique tepentibus auris  
 Mulcebant Zephyri natos sine semine flores.” *Ov. Met.* i. 107.—*K.*

Hid Amalthea and her florid son,  
 Young Bacchus, from his stepdame Rhea's eye ;  
 Nor, where Abassin kings their issue guard, 280  
 Mount Amara, though this by some supposed  
 True Paradise, under the Ethiop line  
 By Nilus' head, enclosed with shining rock,  
 A whole day's journey high, but wide remote  
 From this Assyrian garden, where the Fiend  
 Saw undelighted all delight, all kind  
 Of living creatures, new to sight and strange.

Two of far nobler shape, erect and tall,  
 Godlike erect, with native honour clad,  
 In naked majesty seemed lords of all, 290  
 And worthy seemed ; for in their looks divine  
 The image of their glorious Maker shone,  
 Truth, wisdom, sanctitude severe and pure  
 —Severe, but in true filial freedom placed,—  
 Whence true authority in men ; though both  
 Not equal, as their sex not equal seemed ;  
 For contemplation he and valour formed,  
 For softness she, and sweet attractive grace ;  
 He for God only, she for God in him.  
 His fair large front and eye sublime declared 300  
 Absolute rule ; and hyacinthine locks  
 Round from his parted forelock manly hung  
 Clustering, but not beneath his shoulders broad :  
 She, as a veil down to the slender waist,

280. *Nor where, etc.* Abassin is Abyssinian. The name of the country is Habesh, whence the Portuguese *Abex*. "The hill of Amara is a day's journey high, on the top whereof are thirty-four palaces in which the younger sons of the Emperor are continually enclosed to avoid sedition." Heylin, *Microcosmos*, ap. Todd. Heylin also says of Amara, "Though not much distant from the Æquator, if not plainly under it, yet blessed with such a temperate air, etc., that some have taken (but mistaken) it for the place of Paradise."

293. *Truth, etc.* It would appear from this and other places, that Milton agreed with those who placed the image of God chiefly, if not exclusively, in the minds of our first parents.

301. *hyacinthine*, i.e. dark-brown, with a bluish tinge, as it were.

301. Οὐλας ἦκε κόμας, δακρυθίνην ἔνθει δμοίας. *Od.* vi. 231.—*N.*

Her unadorned golden tresses wore  
 Dishevelled, but in wanton ringlets waved,  
 As the vine curls her tendrils, which implied  
 Subjection, but required with gentle sway,  
 And by her yielded, by him best received,  
 Yielded with coy submission, modest pride,  
 310 And sweet, reluctant, amorous delay.  
 Nor those mysterious parts were then concealed;  
 Then was not guilty shame. Dishonest shame  
 Of Nature's works, honour dishonourable,  
 Sin-bred, how have ye troubled all mankind  
 With shews instead, mere shews of seeming pure,  
 And banished from Man's life his happiest life,  
 Simplicity and spotless innocence!  
 So passed they naked on, nor shunned the sight

304. *She as a veil, etc.* He had evidently in view here 1 Cor. xi., where he may have understood *power* (v. 10), i.e. the symbol of the man's authority over the woman, of her hair (which was 'as a veil'), and not, in the usual manner, of a veil.

305. *golden tresses.* The ancient and the Italian poets, almost invariably bestow golden locks on their fair ones; and yet it is remarkable that the golden locks of the South have been almost always the product of art, and therefore dull in colour and ill agreeing with the dark eyes and eyebrows of the southern fair. Milton here probably is merely following them: see *Life*, p. 92. We may observe that, like poets in general, he uses *tress* (*tresse*, Fr.; *treccia*, It.; *trenza*, Sp.) as equivalent to *lock*, while its proper meaning is *braid*, *plait*.

"Her yellow hair was braided in a tresse,  
 Behind her back, a yerde long I gesse." *Chauc. Kat's Tale*.—K.

"Her golden locks that late in tresses bright  
 Embroidered were, for hindering of her haste,  
 Now loose upon her shoulders hung undight."

*F. Q.* iii. 6, 18.—K.

"Her yellow golden hair  
 Was timely woven and in tresses wrought." *Id.* ii. 9, 19.—K.

318. *Then*, i.e. for then.—*guilty shame.* We have placed a period here instead of the comma of the first and subsequent editions; for so the sense requires.—*Dishonest shame, etc.* He appears to have had in his mind here the Chorus to the first act of Tasso's *Aminta*.

319. *So passed.* Repeated v. 321; comp. *F. Q.* i. 4, 16, 17; 11, 54.

304. "Her golden locks that were upbound  
 Still in a knot, unto her heels down traced,  
 And, like a silken veil in compass round,  
 About her back and all her body wound." *F. Q.* iv. 1, 18.—T.

Of God or Angel, for they thought no ill : 320  
 So hand in hand they passed, the loveliest pair  
 That ever since in love's embraces met ;  
 Adam the goodliest man of men since born  
 His sons, the fairest of her daughters Eve.

Under a tuft of shade, that on a green  
 Stood whispering soft, by a fresh fountain-side,  
 They sat them down ; and, after no more toil  
 Of their sweet gardening labour than sufficed  
 To recommend cool Zephyr, and made ease 330  
 More easy, wholesome thirst and appetite  
 More grateful, to their supper fruits they fell,  
 Nectarine fruits, which the compliant boughs  
 Yielded them, sidelong as they sat recline  
 On the soft downy bank, damasked with flowers.  
 The savoury pulp they chew, and in the rind,  
 Still as they thirsted, scoop the brimming stream ;  
 Nor gentle purpose, nor endearing smiles  
 Wanted, nor youthful dalliance, as beseems  
 Fair couple, linked in happy nuptial league,  
 Alone as they. About them frisking played 340  
 All beasts of the earth, since wild, and of all chase  
 In wood or wilderness, forest or den.

323. *Adam, etc.* See on ii. 678. Newton here quotes *δευμορότατος ἕλλων*. *Il.* i. 505 ; *Κάλλιστος ἀνὴρ . . . τῶν ἕλλων Δαναῶν*. ii. 673 ; "Fortissima Tyn-daridarum." *Hor. Sat.* i. 100. We may add, *Ἀξιολογότερον τῶν προγεγενημένων*. *Thuc.* i. 1 ; "Solusque omnium ante se principum in melius mutatus est." *Tac. Hist.* i. 50 ;

"In una adorna e fresca camaretta,  
 Per la miglior di tutte l'altre eletta." *Or. Fur.* vii. 22.

"Dell'altre che verran la prima è questa." *Id.* xvii. 25.

332. *compliant*, i.e. bending down.—*recline*, i.e. reclined.

337. *purpose*, i.e. discourse ; *propos*, Fr.

338. *Wanted*, i.e. were wanting, were not there.

341. *of all chase*, i.e. which are hunted in various ways.

334. "Upon the flowrie banks  
 Where various flowers damask the fragrant seat."

*P. Fletch. Purp. Le.* xii. 1.—*T.*

337. "He gan make gentle purpose to his dame." *F. Q.* iii. 8, 14.—*T.*

Sporting the lion ramped, and in his paw  
 Dandled the kid; bears, tigers, ounces, pards,  
 Gambolled before them; the unwieldy elephant,  
 To make them mirth, used all his might, and wreathed  
 His lithe proboscis; close the serpent sly,  
 Insinuating, wove with Gordian twine  
 His braided train, and of his fatal guile  
 Gave proof unheeded. Others on the grass 850  
 Couched, and now filled with pasture gazing sat,  
 Or bedward ruminating; for the sun,  
 Declined, was hasting now with prone career  
 To the Ocean-isles, and in the ascending scale  
 Of heaven the stars that usher evening rose:  
 When Satan, still in gaze, as first he stood,  
 Scarce thus at length failed speech recovered sad:  
 ("O Hell! what do mine eyes with grief behold?  
 Into our room of bliss thus high advanced  
 Creatures of other mould, earth-born perhaps, 860  
 Not Spirits, yet to heavenly Spirits bright  
 Little inferior; whom my thoughts pursue  
 With wonder, and could love, so lively shines  
 In them divine resemblance, and such grace  
 The hand that formed them on their shape hath poured.  
 Ah, gentle pair! ye little think how nigh

348. *Insinuating*, i.e. twining himself, *insinuans*.

349. *unheeded*, sc. by Adam and Eve, who might have been set on their guard against his wiles.

350. *Others*, i.e. the oxen.—*Couched*, i.e. lay, *perf*.

352. *Or bedward, etc.*, chewing the cud (*ruminantes*) before they went to rest.

354. *the ascending scale*. According to the Ptolemaic system.

357. *failed speech*, i.e. speech that had failed him.

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352. "Sicuri si vedean lepri e conigli,  
 E cervi con la fronte alta e superba;  
 Senza temer ch' alcun gl' uccida o pigli  
 Pascono, o stansi ruminando l' erba." *Ar. Or. Fur.* vi. 22.—*B.*

"Ille latus niveum molli fultus hyacintho  
 Illice sub nigra pallentes ruminat herbas." *Virg. Buc.* vi. 53.—*K.*

358. "Oh, hell! what have we here?" *Merch. of Ven.* ii. 7.—*K.*

361. "For thou hast made him a little lower than the angels." *Ps.* viii. 2.—*N.*

Your change approaches, when all these delights  
 Will vanish, and deliver ye to woe,  
 More woe, the more your taste is now of joy.  
 Happy, but for so happy ill secured 370  
 Long to continue, and this high seat your Heaven  
 Ill fenced for Heaven to keep out such a foe  
 As now is entered ; yet no purposed foe  
 To you, whom I could pity thus forlorn,  
 Though I unpitied. League with you I seek,  
 And mutual amity, so strait, so close,  
 That I with you must dwell, or you with me  
 Henceforth. My dwelling haply may not please,  
 Like this fair Paradise, your sense, yet such  
 Accept your Maker's work ; he gave it me, 380  
 Which I as freely give. Hell shall unfold,  
 To entertain you two, her widest gates,  
 And send forth all her kings ; there will be room,  
 Not like these narrow limits, to receive  
 Your numerous offspring ; if no better place,  
 Thank him who puts me loath to this revenge  
 On you who wrong me not, for him who wronged.  
 And should I at your harmless innocence  
 Melt, as I do, yet public reason just,  
 Honour and empire, with revenge enlarged 390  
 By conquering this new World, compels me now  
 To do what else, though damned, I should abhor,}'  
 So spake the Fiend, and with necessity,  
 The tyrant's plea, excused his devilish deeds.  
 Then, from his lofty stand on that high tree,  
 Down he alights among the sportful herd  
 Of those four-footed kinds, himself now one,

393. *with necessity, etc.* Newton thinks he may have had the plea for ship-money in view, and Todd relates an anecdote of Cromwell's viewing the corpse of Charles I., and saying, "Dreadful necessity !" But Milton was too well versed in history not to know how common the plea was.

381. "Hell from beneath is moved for thee to meet thee at thy coming ; it stirreth up the dead for thee, even all the chief ones of the earth : it hath raised up from their thrones all the kings of the nations." *Is.* xiv. 9.—*G.*

Now other, as their shape served best his end  
 Nearer to view his prey, and, unespied,  
 To mark what of their state he more might learn 400  
 By word or action marked. About them round  
 A lion now he stalks with fiery glare ;  
 Then as a tiger, who by chance hath spied  
 In some purlieu two gentle fawns at play,  
 Straight couches close, then rising changes oft  
 His couchant watch, as one who chose his ground,  
 Whence rushing he might surest seize them both,  
 Gripped in each paw : when Adam first of men  
 To first of women Eve thus moving speech  
 Turned him, all ear to hear new utterance flow : 410  
 “ Sole partner and sole part of all these joys,  
 Dearer thyself than all, needs must the Power  
 That made us, and for us this ample World,  
 Be infinitely good, and of his good  
 As liberal and free as infinite ;  
 That raised us from the dust, and placed us here  
 In all this happiness, who at his hand  
 Have nothing merited, nor can perform  
 Aught whereof he hath need ; he who requires  
 From us no other service than to keep 420  
 This one, this easy charge, of all the trees  
 In Paradise that bear delicious fruit,  
 So various, not to taste that only Tree  
 Of Knowledge, planted by the Tree of Life ;

403. *as a tiger*, i.e. in the form of a tiger, sc. he couches and rises, v. 405.

404. *purlieu*. See on ii. 833. He uses it here in its proper sense.

410. *Turned him*, sc. Satan. The nom. to ‘turned’ is ‘Adam,’ etc. We notice this, because Dunster, quoted and, as appears, followed by Todd, supposes an ellipse of *he* (i.e. Satan) with *turned*. *Turned* is turned into, changed into.

411. *sole part*. It is not unlikely that he uses *part* here in the sense of *partner*, as in “*quorum pars magna fui*.” *Æn.* ii. 6. Pearce, whom Todd follows, places a comma after *part*, which he understands of Eve as part of Adam, and takes *of* in the sense of *among*.

403. “The tiger now hath seized the gentle hind.” *Rich. III.* ii. 4.—*K.*

419. “Neither is worshiped with men’s hands, as though he needed anything.” *Acts* xvii. 25.—*G.*



So near grows death to life, whate'er death is,  
 Some dreadful thing no doubt; for well thou knowest  
 God hath pronounced it death to taste that tree,  
 The only sign of our obedience left,  
 Among so many signs of power and rule  
 Conferred upon us, and dominion given 430  
 Over all other creatures that possess  
 Earth, air, and sea. Then let us not think hard  
 One easy prohibition, who enjoy  
 Free leave so large to all things else, and choice  
 Unlimited of manifold delights;  
 But let us ever praise him, and extol  
 His bounty, following our delightful task,  
 To prune these growing plants, and tend these flowers,  
 Which were it toilsome yet with thee were sweet."

To whom thus Eve replied:—"O thou for whom 440  
 And from whom I was formed, flesh of thy flesh,  
 And without whom am to no end, my guide  
 And head, what thou hast said is just and right.  
 For we to him indeed all praises owe,  
 And daily thanks; I chiefly, who enjoy  
 So far the happier lot, enjoying thee  
 Pre-eminent by so much odds, while thou  
 Like consort to thyself canst nowhere find.  
 That day I oft remember, when from sleep  
 I first awaked, and found myself reposed 450  
 Under a shade on flowers, much wondering where  
 And what I was, whence thither brought, and how.  
 Not distant far from thence a murmuring sound  
 Of waters issued from a cave, and spread

431. *possess*, i.e. occupy. This is the proper sense of the Hebrew verb (*שָׁרַשׁ* *ydrash*) which our translators render *possess*.

450. *reposed*, i.e. laid to rest, *riposata*, It.—*on flowers*. This is the reading of the first edition; the second has '*of flowers*,' a mistake, of course, of the compositor.

444. "The head of the woman is the man." 1 Cor. xi. 3.—K.

448. "But for Adam there was not found a help meet for him." Gen. ii. 20.—K.

Into a liquid plain, then stood unmoved  
 Pure as the expanse of heaven. I thither went,  
 With unexperienced thought, and laid me down  
 On the green bank, to look into the clear  
 Smooth lake, that to me seemed another sky.  
 As I bent down to look, just opposite 460  
 A shape within the watery gleam appeared,  
 Bending to look on me : I started back,  
 It started back ; but pleased I soon returned,  
 Pleased it returned as soon with answering looks  
 Of sympathy and love. There I had fixed  
 Mine eyes till now, and pined with vain desire,  
 Had not a voice thus warned me : ' What thou seest,  
 What there thou seest, fair creature, is thyself ;  
 With thee it came and goes. But follow me,  
 And I will bring thee where no shadow stays 470  
 Thy coming, and thy soft embraces, he  
 Whose image thou art ; him thou shalt enjoy  
 Inseparably thine, to him shalt bear  
 Multitudes like thyself, and thence be called  
 Mother of human race.' What could I do,  
 But follow straight, invisibly thus led ?  
 Till I espied thee, fair indeed and tall,  
 Under a platan ; yet methought less fair,  
 Less winning soft, less amiably mild,  
 Than that smooth watery image. Back I turned ; 480  
 Thou following criedst aloud, ' Return, fair Eve ;  
 Whom fliest thou ? whom thou fliest, of him thou art,

460. *As I bent down, etc.* Here, as Stillingfleet observed, he had certainly an eye to the story of Narcissus in Ovid.

472. *Whose, etc.* In this verse there must be an emphasis on the first *thou* perhaps in contradistinction to *he* in v. 471.

458. "Spem mihi nescio quam vultu promittis amico ;  
 Cumque ego porrexisti tibi brachia porrigis ultro ;  
 Cum risi adrides ; lacrimas quoque sæpe notavi,  
 Me lacrimante tuas . . .  
 Ista repercussæ, quam cernis, imaginis umbra est ;  
 Nil habet ista sui ; tecum venitque, manetque,  
 Tecum discedet, si tu discedere possis." *Ov. Met.* iii. 457.—*N.*

His flesh, his bone ; to give thee being I lent  
 Out of my side to thee, nearest my heart,  
 Substantial life, to have thee by my side  
 Henceforth an individual solace dear ;  
 Part of my soul I seek thee, and thee claim  
 My other half.' With that thy gentle hand  
 Seized mine ; I yielded, and from that time see  
 How beauty is excelled by manly grace 490  
 And wisdom, which alone is truly fair.'

So spake our general mother, and with eyes  
 Of conjugal attraction unproved,  
 And meek surrender, half-embracing leaned  
 On our first father ; half her swelling breast  
 Naked met his, under the flowing gold  
 Of her loose tresses hid. He in delight,  
 Both of her beauty and submissive charms,  
 Smiled with superior love, as Jupiter  
 On Juno smiles, when he impregns the clouds 500  
 That shed May flowers, and pressed her matron lip  
 With kisses pure. Aside the Devil turned  
 For envy, yet with jealous leer malign  
 Eyed them askance, and to himself thus plained :

'Sight hateful ! sight tormenting ! thus these two,  
 Imparadised in one another's arms,  
 The happier Eden, shall enjoy their fill  
 Of bliss on bliss ; while I to Hell am thrust,  
 Where neither joy nor love, but fierce desire,

486. *individual*, i.e. inseparable, *individuus*.

493. *unproved*, i.e. not to be reproved : comp. *L'Allegro*, v. 40.

499. *as Jupiter, etc.*, sc. as described by the ancient poets. He had evidently Homer, *Il.* xiv. 364 *seq.*, and Virgil, *Geor.* ii. 325 *seq.* in his mind.

506. *Imparadised*. This word had already been used by Daniell, Donne, Drayton, Fletcher, and others. It may have been taken from Dante, who seems to have first made such a verb.

"Quella che *imparadisa* la mia mente." *Par.* xxviii. *terz.* 1.

509. *Where neither joy nor love, sc. is, by zeugma.*

483. "And Adam said, This is now bone of my bones, and flesh of my flesh." *Gen.* ii. 23.—*N.*

487. "Animæ dimidium meæ." *Hor. Carm.* i. 3, 8.—*N.*

Among our other torments not the least, 510  
 Still unfulfilled, with pain of longing pines.  
 Yet let me not forget what I have gained  
 From their own mouths. All is not theirs it seems;  
 One fatal tree there stands, of Knowledge called,  
 Forbidden them to taste. Knowledge forbidden!  
 Suspicious, reasonless. Why should their Lord  
 Envy them that? can it be sin to know?  
 Can it be death? and do they only stand  
 By ignorance? is that their happy state,  
 The proof of their obedience and their faith? 520  
 Oh, fair foundation laid whereon to build  
 Their ruin! Hence I will excite their minds  
 With more desire to know, and to reject  
 Envious commands, invented with design  
 To keep them low, whom knowledge might exalt  
 Equal with Gods; Aspiring to be such,  
 They taste and die: what likelier can ensue?—  
 But first with narrow search I must walk round  
 This garden, and no corner leave unspied.  
 A chance but chance may lead where I may meet 530  
 Some wandering Spirit of Heaven by fountain-side,  
 Or in thick shade retired, from him to draw  
 What further would be learned. Live while ye may,  
 Yet happy pair; enjoy, till I return,  
 Short pleasures, for long woes are to succeed.”  
 So saying, his proud step he scornful turned,  
 But with sly circumspection, and began  
 Through wood, through waste, o’er hill, o’er dale his roam.  
 Meanwhile in utmost longitude, where heaven

517. *Envy*, i.e. malignantly refuse, φθονῶμαι, *invideo*. “Liber pampineas *invidet* collibus uvæ.” *Virg. Buc.* vii. 58.

524. *Envious*, i.e. which I will represent as such.

530. *A chance*, etc., sc. it is. Another instance of *paronomasia*.

539. *in utmost longitude*, etc., i.e. in the extreme west; see on iii. 557.

539. Ἐνθα δὲ γῆς δυοφερῆς, καὶ Ταρτάρου ἡρόεντος  
 Πόρτου τ’ ἀτρυγέτοιο, καὶ οὐρανοῦ ἀστερόεντος  
 Ἐξείης πᾶντων πηγῶν, καὶ πέλρατ’ ἔασιν. *Hes. Theog.* 807.—K.

With earth and ocean meets, the setting sun 540  
 Slowly descended, and with right aspect  
 Against the eastern gate of Paradise  
 Levelled his evening rays. It was a rock  
 Of alabaster, piled up to the clouds,  
 Conspicuous far, winding with one ascent  
 Accessible from earth, one entrance high ;  
 The rest was craggy cliff, that overhung  
 Still as it rose, impossible to climb.  
 Betwixt these rocky pillars Gabriel sat,  
 Chief of the angelic guards, awaiting night. 550  
 About him exercised heroic games  
 The unarmed youth of Heaven, but nigh at hand  
 Celestial armoury, shields, helms, and spears,  
 Hung high, with diamond flaming and with gold.  
 Thither came Uriel, gliding through the even  
 On a sunbeam, swift as a shooting star  
 In autumn thwarts the night, when vapours fired  
 Impress the air, and shews the mariner  
 From what point of his compass to beware

542. *Against the eastern gate.* In our *Life of Milton* (p. 431) we have shown that this is an oversight of the poet's, as the gate was on the east and the sun on the west of Paradise.

547. *The rest, etc.*, i.e. the pathway up was bounded on each side by craggy overhanging cliffs ; or perhaps his meaning is, that the 'craggy cliff' surrounded the garden.

549. *these rocky pillars.* No pillars had been mentioned, but he seems to regard as such the terminations of the cliffs which rose like pillars on each side of the gate.

555. *Thither, etc.* This image seems to have been suggested by that of the descent of Iris in the *Æneis*.—*through the even*, i.e. through the evening-sky. "Nare per æstatem liquidam." *Virg. Geor.* iv. 59.

557. *thwarts*, i.e. crosses. We use this verb now only in the moral sense ; but we retain the adv. *athwart*.

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543. Νόσφι δὲ θεῶν κλυτὰ δόματα ναίει  
 Μακρῶσι πτέρησι κατηρεφέ· ἀμφὶ δὲ πύργῳ  
 Κίον ἀργυρέοισι πρὸς οὐρανὸν ἐσθῆρικται. *Id.* id. 777.—*K.*

555. "Illa, viam celerans per mille coloribus arcum,  
 Nulli visa, cito decurrit tramite virgo." *Æn.* v. 609.—*K.*

556. "As on the sunbeams gloriously I ride,  
 By them I mount, and down by them I slide."  
*Drayton, Leg. of Rob. Duke of Norm.* 43.—*W.*

Impetuous winds. He thus began in haste : 560

“Gabriel, to thee thy course by lot hath given  
Charge and strict watch, that to this happy place  
No evil thing approach or enter in . . .

This day at highth of noon came to my sphere  
A Spirit, zealous, as he seemed, to know  
More of the Almighty's works, and chiefly Man,  
God's latest image. I described his way  
Bent on all speed, and marked his aery gait ;  
But in the mount that lies from Eden north,  
Where he first lighted, soon discerned his looks 570  
Alien from Heaven, with passions foul obscured.  
Mine eye pursued him still, but under shade  
Lost sight of him. One of the banished crew,  
I fear, hath ventured from the Deep, to raise  
New troubles ; him thy care must be to find.”

To whom the winged warrior thus returned :  
“Uriel, no wonder if thy perfect sight,  
Amid the sun's bright circle where thou sittest,  
See far and wide. In at this gate none pass  
The vigilance here placed, but such as come 580  
Well known from Heaven ; and since meridian hour  
No creature thence. If Spirit of other sort,  
So minded, have o'erleaped these earthly bounds  
On purpose, hard thou knowest it to exclude  
Spiritual substance with corporeal bar.  
But if within the circuit of these walks,  
In whatsoever shape he lurk, of whom  
Thou tellest, by morrow dawning I shall know.”

So promised he ; and Uriel to his charge  
Returned on that bright beam, whose point now raised

561. *Gabriel, etc.* He had here probably in his mind the courses of the priests and Levites in the service of the Temple, distributed by lot, as so minutely related in the *First Book of Chronicles*.

567. *God's latest image.* The earliest was the Son, and it is nowhere said that the angels were created in the image of God. But probably it is merely a Latinism (*novissimus*), denoting him whom God had so lately made in his own image.—*I described, etc.*, i.e. I described the way to him who was, etc.

590. *whose point, etc.* He seems to regard the sunbeam as a material, inflexible line, extending from the sun to the gate of Paradise ; and as the sun was

Bore him slope downward to the sun now fallen 591  
 Beneath the Azorès; whether the prime orb,  
 Incredible how swift, had hither rolled  
 Diurnal, or this less volubil earth,  
 By shorter flight to the east, had left him there,  
 Arraying with reflected purple and gold  
 The clouds that on his western throne attend.

Now came still Evening on, and Twilight grey  
 Had in her sober livery all things clad;  
 Silence accompanied; for beast and bird, 600  
 They to their grassy couch, these to their nests  
 Were slunk, all but the wakeful nightingale;  
 She all night long her amorous descant sung  
 Silence was pleased; now glowed the firmament  
 With living sapphire; Hesperus, that led

now sunk beneath the level of the Garden, the opposite extremity of the beam was of course elevated. We confess we do not wholly approve of the idea, though ingenious and pleasing. It may chance to remind one of a spider, and Milton, who knew it to be false, might as well not have introduced it.

592. *Beneath the Azores*. This is geographically correct; for these islands lie due west of Mesopotamia. We are to recollect that at that time the earth enjoyed perpetual spring, and the sun therefore rose and set directly east and west.—*whether, etc.* He will not say positively whether the Ptolemaic or the Copernican is the true system. The original editions read *whither*, an evident printer's error.—*the prime orb*, i.e. the Primum Mobile, which, in the Ptolemaic astronomy, gave motion to the whole system.

594. *volubil*. Accented like the Latin original, *volubilis*.

595. *twilight grey*.—Milton, probably on account of the weakness of his eyes, was fond of using this epithet of periods of the day: see vii. 373. *Arc. v. 54.*

603. *descant*. This, says Nares, is now termed *variation*. He employs it to express the variety of the tones of the nightingale.

“Lingua, thou strikest too much upon one string.

Thy tedious *plain-song* grates upon mine ear.—

‘Tis plain indeed, for truth no *descant* needs.”

*Com. of Lingua, i. 4.*

605. *With living sapphire*, i.e. with vivid azure: comp. ii. 1050, and see Note at end of this Book.—*Hesperus, etc.* See on *Comus*, v. 93.

“Since the Sun,

The absolute, the world-absorbing One,

Relinquished half his empire to the host,

*Emboldened by thy guidance, holy Star.*”

*Wordsworth, To the Planet Venus, an Evening-Star.*

599. “The world late clothed in Night’s black livery.”

*Fletch. Purp. Is. vi. 54.—T.*

“Night’s sad (i.e. sober) livery.” *Id. ib. viii. 5.—T.*

The starry host, rode brightest, till the moon,  
 Rising in clouded majesty, at length  
 Apparent queen unveiled her peerless light,  
 And o'er the dark her silver mantle threw ;  
 When Adam thus to Eve :—" Fair Consort, the hour 610  
 Of night, and all things now retired to rest,  
 Mind us of like repose, since God hath set  
 Labour and rest, as day and night, to men  
 Successive ; and the timely dew of sleep,  
 Now falling with soft slumberous weight, inclines  
 Our eyelids. Other creatures all day long  
 Rove idle, unemployed, and less need rest ;  
 Man hath his daily work of body or mind  
 Appointed, which declares his dignity,  
 And the regard of Heaven on all his ways ; 620  
 While other animals unactive range,  
 And of their doings God takes no account.—  
 Tomorrow, ere fresh morning streak the east  
 With first approach of light, we must be risen,  
 And at our pleasant labour, to reform  
 Yon flowery arbours, yonder alleys green,  
 Our walk at noon, with branches overgrown,

607. *Rising in clouded majesty*.—*Rising* here is i.q. *having risen*, by enallage : see on i. 722. This circumstance hardly accords with the preceding scenery.

615. *inclines*, i.e. bends or weighs down, *inclino*.

625. *reform*, i.e. form anew, arrange, regulate.

628. *manuring*, i.e. cultivation. "The *manuring* hand of the tiller shall root up all that burdens the soil." *Reason of Church Government*. Gerard, in his *Herbal*, distinguishes between the wild and the *manured* rose ; and Surrey renders *arandum* (*Æn.* iv. 212) to *manure* ; see also *F. Q.* ii. 10, 5, and *Othello*, i. 3. *Manure*, *enure*, and *ure* (used by Chaucer) come from *œuvre*, Fr.

605. "Fair child of beauty, glorious lamp of Love,  
 That all the host of heaven in ranks dost lead."

*Spens. Epithal.* 288.—B.

609. "Over the pole thy [Night's] thickest mantle throw."

*Ode on Passion*, 30.—K.

614. "Ecce deus ramum Lethæo rore madentem,  
 Vique soporatum Stygia super utraque quassat  
 Tempora, cunctantique natantia lumina solvit."

*Æn.* v. 854.—K.



That mock our scant manuring, and require  
 More hands than ours to lop their wanton growth.  
 Those blossoms also, and those dropping gums, 630  
 That lie bestrown, unsightly and unsmooth,  
 Ask riddance, if we mean to tread with ease ;  
 Meanwhile, as Nature wills, night bids us rest.”  
 To whom thus Eve with perfect beauty adorned :  
 “ My author and disposer, what thou biddest  
 Unargued I obey ; so God ordains :  
 God is thy law, thou mine ; to know no more  
 Is woman’s happiest knowledge, and her praise.  
 With thee conversing I forget all time ;  
 All seasons and their change, all please alike. 640  
 Sweet is the breath of morn, her rising sweet,  
 With charm of earliest birds ; pleasant the sun,  
 When first on this delightful land he spreads  
 His orient beams, on herb, tree, fruit, and flower,

639. *With thee, etc.* As Todd thinks, this idea may have been suggested by the verse, “ And Jacob served seven years for Rachel, and *they seemed unto him but a few days*, for the love he had to her.” *Gen.* xxix. 20. But he might have spoken from experience.

640. *All seasons, etc.* Of the day, not of the year, says Newton, as he speaks then of morning, etc. To this might be added, that there was then only one season on the earth. Still we would not assert that the poet’s imagination did not play him false on this, as on so many other occasions. What follows is one of the most exquisite pieces of poetry in any language. The epanadipsis, or repetition may have been suggested by,—

“ If ever you have looked on better days,  
 If ever been where bells have knelled to church,” etc.

*As You Like It*, ii. 7.—*K.*

642. *charm*, i.e. chorus or symphony, not incantation, *carmen*. It seems to be the Anglo-Saxon cym, rendered *noise, shout, cry*, and which may come from *carmen*. In Scottish poetry *chirm* is used of the notes of birds and of the sound of wind-instruments. In some of the midland counties *charm* signifies a loud

641. Γύναι, φίλον μὲν φέγγος ἡλίου τόδε,  
 Καλὸν δὲ πόντου χεῦμ’ ἰδεῖν εὐήμερον,  
 Γῇ τ’ ἡριπὸν θαλλοῦσα πλούσιόν δ’ ὕδωρ,  
 Πολλῶν τ’ ἔπαινον ἐστὶ μοι λέξει καλῶν.  
 Ἄλλ’ οὐδὲν οὕτως λαμπρὸν οὐδ’ ἰδεῖν καλόν,  
 Ὡς τοῖς ἔπαισι καὶ πόθῳ δεδηγμένοις  
 Παιδῶν νεογνῶν ἐν δόμοις ἰδεῖν φάος.

*Eurip. Fr. Danae*, 3.—*Hurd.*

Glistening with dew ; fragrant the fertile earth  
 After soft showers ; and sweet the coming-on  
 Of grateful evening mild ; then silent night  
 With this her solemn bird, and this fair moon,  
 And these the gems of heaven, her starry train :  
 But neither breath of morn, when she ascends 650  
 With charm of earliest birds ; nor rising sun  
 On this delightful land ; nor herb, fruit, flower,  
 Glistening with dew ; nor fragrance after showers ;  
 Nor grateful evening mild ; nor silent night,  
 With this her solemn bird ; nor walk by moon,  
 Or glittering starlight, without thee is sweet.  
 But wherefore all night long shine these ? for whom  
 This glorious sight, when sleep hath shut all eyes ? ”

To whom our general ancestor replied :  
 “ Daughter of God and Man, accomplished Eve, 660  
 These have their course to finish round the earth,  
 By morrow-evening, and from land to land  
 In order, though to nations yet unborn,  
 Ministering light prepared, they set and rise ;  
 Lest total Darkness should by night regain  
 Her old possession, and extinguish life  
 In Nature and all things ; which these soft fires

confused sound made by a number of birds, cattle, or children. Spenser uses *charm* as a noun, in the sense of tune, song, and as a verb in that of play, *cano*.

“ Whilst favourable times did us afford  
 Free liberty to chant our *charms* at will.”

*Tears of Muses*, v. 243.

“ Like as the fowler on his guileful pipe  
*Charms* to the birds full many a pleasant lay.” *F. Q.* v. 9, 13.

“ Here we our slender pipes may safely *charm*.”

*Shep. Cal. Oct.* v. 118.

“ *Charming* his oaten pipe unto his peers.”

*Colin Clout*, etc. v. 5.

667. *which these soft fires, etc.* According to the philosophy of the time, in which ‘stellar virtue,’ or the operation of the stars on the earth, made a great figure.

645.

“ And sweet as after gentle showers  
 The breath is of some thousand flowers.”

*Sidney, Rem. for Love.—T.*

Not only enlighten, but with kindly heat  
 Of various influence foment and warm,  
 Temper or nourish, or in part shed down 670  
 Their stellar virtue on all kinds that grow  
 On earth, made hereby apter to receive  
 Perfection from the sun's more potent ray;  
 These then, though unbeheld in deep of night,  
 Shine not in vain. Nor think, though men were none,  
 That heaven would want spectators, God want praise.  
 Millions of spiritual creatures walk the earth,  
 Unseen, both when we wake, and when we sleep;  
 All these with ceaseless praise his works behold,  
 Both day and night. How often, from the steep 680  
 Of echoing hill or thicket, have we heard  
 Celestial voices to the midnight air,  
 Sole, or responsive each to other's note,  
 Singing their great Creator! Oft in bands  
 While they keep watch, or nightly rounding walk,  
 With heavenly touch of instrumental sounds  
 In full harmonic number joined, their songs  
 Divide the night, and lift our thoughts to Heaven."  
 Thus talking, hand in hand alone they passed  
 On to their blissful bower. It was a place 690  
 Chosen by the sovran Planter, when he framed  
 All things to Man's delightful use. The roof  
 Of thickest covert was inwoven shade,

688. *Divide the night*, sc. into watches, observes Richardson, as the trumpets did in the Roman camp.

692. *delightful*, i.e. full of delight. There is apparently a hypallage here, as *delightful* seems properly to belong to *things*.

693. *Of, etc.* This is the gen. of *shade* rather than of *roof*.

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682. "Quorum noctivago strepitu ludoque jocanti  
 Affirmant volgo taciturna silentia rumpi,  
 Chordarumque sonos fieri, dulcisque querelas  
 Tibia quas fundit, digitis pulsata canentum." *Lucr.* iv. 584.—*N.*

688. "Cum buccina noctem  
 Divideret." *Sil. Ital.* vii. 154.—*R.*

"Make of your prayers one sweet sacrifice  
 And lift my soul to heaven." *Hen.* VIII. ii. 2.—*T.*

Laurel and myrtle, and what higher grew  
 Of firm and fragrant leaf; on either side  
 Acanthus, and each odorous bushy shrub,  
 Fenced up the verdant wall; each beauteous flower,  
 Iris all hues, roses and jessamine  
 Reared high their flourished heads between, and wrought  
 Mosaic; underfoot the violet, 700  
 Crocus, and hyacinth, with rich inlay  
 Broidered the ground, more coloured than with stone  
 Of costliest emblem: other creature here,  
 Beast, bird, insect, or worm, durst enter none,  
 Such was their awe of Man. In shadier bower  
 More sacred and sequestered, though but feigned,  
 Pan or Silvanus never slept, nor Nymph,  
 Nor Faunus haunted. Here, in close recess,  
 With flowers, garlands, and sweet-smelling herbs  
 Espoused Eve decked first her nuptial bed, 710  
 And heavenly quires the hymenæan sung,  
 What day the genial Angel to our sire

699. *between*, sc. the acanthus, etc., v. 696.

700. *underfoot*, etc. The reader will observe the gradation from the taller plants down to the humbler flowers.

703. *emblem*, i.e. inlay, used in inlaying or forming mosaic-work, *ἐμβλημα*: or the mosaic itself.

“Arte pavimenti atque emblemate vermiculato”

is quoted by Bentley, from Lucilius, without naming him.

704. *insect*. Accented on the last syllable, *insectus*.

705. *shadier*. The second edition reads *shadie*, the *r* being dropt.

706. *though but feigned*, i.e. by the poets. None of the ancient poets has described a bower that could compare with this real one in Paradise. None of the ancients has in fact described a bower of Pan or Silvanus; but Ovid has some pleasing pictures of this kind.

712. *What day*, etc. See on i. 36. The following account of Pandora (*All-gifted*) is given from Hesiod, and the reader may be supposed acquainted with it. A full view and examination of it will be found in our *Mythology*. The ‘unwiser son’ is Epimetheus, who took and married her. ‘Unwiser’ is used for *less wise*, sc. than his brother Prometheus, who had stolen authentic, i.e. real, original, celestial fire from the wheel of the Sun’s chariot.

700. Τοῖσι δ' ὑπὸ χθῶν δια φέρον νεοθηλέα ποιῆν,  
 Λατὸν θ' ἐρσηντα, ἰδὲ κρέκον ἢ δ' ὀάκινθον  
 Πικρὸν καὶ μαλακόν· ὃς ἀπὸ χθονὸς ὀψόσ' ἔεργε.

Il. xiv. 347.—N.

Brought her, in naked beauty more adorned,  
 More lovely, than Pandora, whom the Gods  
 Endowed with all their gifts, and, oh ! too like  
 In sad event, when, to the unwiser son  
 Of Japhet brought by Hermes, she ensnared  
 Mankind with her fair looks, to be avenged  
 On him who had stolen Jove's authentic fire.

Thus, at their shady lodge arrived, both stood, 720  
 Both turned, and under open sky adored  
 The God that made both sky, air, earth, and heaven,  
 Which they beheld, the moon's resplendent globe,  
 And starry pole : "Thou also madest the night,  
 Maker omnipotent ! and thou the day,  
 Which we, in our appointed work employed,  
 Have finished, happy in our mutual help  
 And mutual love, the crown of all our bliss,  
 Ordained by thee ; and this delicious place  
 For us too large, where thy abundance wants 730  
 Partakers, and uncropt falls to the ground.  
 But thou hast promised from us two a race  
 To fill the earth, who shall with us extol  
 Thy goodness infinite, both when we wake,  
 And when we seek, as now, thy gift of sleep."

719. *On him, etc.* We think that Milton must have dictated *stolen*, not *stole*, for in this last case the metric accent must fall on the unimportant word *had*, an error into which a poet with so fine an ear could hardly have fallen : see *Life of Milton*, p. 450.

720. *Thus, etc.* In the following hymn (comp. iii. 372 *seq.*) he had evidently in view the hymn to Hercules in the *Æneis*, viii. 291 *seq.* We quite agree with Dunster that the unmeaning repetition of *both* in v. 722 mars the beauty of the preceding use of it ; *the* perhaps would have been better.

731. *uncropt*, i.e. ungathered. In the sense of *carpo*, from which *crop* is derived.

734. "These, and suchlike lessons as these, I know would have been *my matins duly and my even-song*." *Reason of Church Government*, Book II. Intro.

720. "Ambo florentes ætatibus, Arcades ambo  
 Et cantare pares et respondere parati." *Virg. Buc.* vii. 4.—*D.*

723. "Lucentemque globum lunæ." *Æn.* vi. 725.—*H.*

724. "Ut duros mille labores  
 Pertulerit. Tu nubigenas, invictæ," etc. *Ib.* viii. 291.—*N.*

This said unanimous, and other rites  
 Observing none, but adoration pure,  
 Which God likes best, into their inmost bower  
 Handed they went; and, eased the putting off  
 These troublesome disguises which we wear, 740  
 Straight side by side were laid; nor turned, I ween,  
 Adam from his fair spouse, nor Eve the rites  
 Mysterious of connubial love refused;  
 Whatever hypocrites austere talk  
 Of purity and place and innocence,  
 Defaming as impure what God declares  
 Pure, and commands to some, leaves free to all.  
 Our Maker bids increase; who bids abstain  
 But our destroyer, foe to God and Man?  
 Hail, wedded Love! mysterious law, true source 750

739. *Handed*, i.e. hand-in-hand. An unusual sense of the word.

744. *Whatever, etc.* It was the opinion, or at least the theory, of some of the admirers of that baneful institution monachism, that the rites of connubial love were not exercised by our first parents while in Paradise, as being unsuitable to their innocence and to the purity of the place. They founded their doctrine on *Gen.* iv. 1; and we are not sure that it was not meant to be conveyed in that place. The poet is rather harsh in calling those who held it 'hypocrites.' Clemens of Alexandria, when allegorizing the Scripture narrative (*Strom.* iii. 14), says that the garden was the woman, the fruit in the midst of it marriage, and that the sin of our first parents consisted in their marrying too early.

750. *true*, i.e. legitimate, right. In the sense of *verus*: see *Hor. Ep.* i. 6, 98.

735. "Ἐπρου δῶρον ἔλοντο. *Il.* ix. 713.—*B.*

"Dono divum gratissima serpit (quies)." *Æn.* ii. 269.—*P.*

"He giveth his beloved sleep." *Ps.* cxxvii. 2.—*T.*

747. "And the Lord said unto Hoses, Go, take unto thee a wife." *Hos.* i. 2. "A bishop must be . . . the husband of one wife . . . one that ruleth well his own house, having his children in subjection." 1 *Tim.* iii. 2-4. "Let the deacons be the husbands of one wife." *Id.* 12. "Let every man have his own wife, and let every woman have her own husband." 1 *Cor.* vii. 2. "But and if thou marry, thou hast not sinned." *Id.* 28. "Let him do what he will, he sinneth not: let them marry." *Id.* 36.—*K.*

748. "And God blessed them, and God said unto them, Be fruitful and multiply and replenish the earth." *Gen.* i. 28. "In the latter times some shall depart from the faith, giving heed to seducing spirits . . . forbidding to marry." 1 *Tim.* iv. 1-3.—*N.*

750. "This (union) is a great mystery." *Eph.* v. 32.—*P.*

Of human offspring, sole propriety  
 In Paradise of all things common else.  
 By thee adulterous lust was driven from men  
 Among the bestial herds to range; by thee,  
 Founded in reason, loyal, just, and pure,  
 Relations dear, and all the charities  
 Of father, son, and brother first were known.  
 Far be it, that I should write thee sin or blame,  
 Or think thee unbefitting holiest place,  
 Perpetual fountain of domestic sweets! 760  
 Whose bed is undefiled and chaste pronounced,  
 Present or past, as saints and patriarchs used.  
 Here Love his golden shafts employs, here lights  
 His constant lamp, and waves his purple wings,  
 Reigns here and revels; not in the bought smile  
 Of harlots, loveless, joyless, unendeared,  
 Casual fruition; nor in court amours,  
 Mixed dance, or wanton mask, or midnight ball,  
 Or serenate, which the starved lover sings  
 To his proud fair, best quitted with disdain. 770

751. *sole propriety, etc.*, i.e. This property of husband and wife in each other was the only kind of property known in Paradise.

755. *Founded, etc.* Does this qualify 'thee' or 'relations'? We know not.

756. *charities*, i.e. loves, affections, *caritates*. "*Cari sunt parentes, cari liberi, propinqui, familiares; sed omnes omnium caritates patria una complexa est.*" *Cic. De Off.* i. 17.—*N.*

758. *write thee, etc.*, i.e. term thee in my writings sinful or blameable.

766. *loveless, etc.* These adjectives qualify *fruition*.

768. *Mixed dance*, i.e. a dance in which both sexes joined, a great abomination in the eyes of the Puritans.—*wanton mask*. It seems strange that he who had written the *Mask of Comus* should thus express himself; and surely the *Masks* of Ben Jonson, the great *Mask*-writer, are anything but deserving of this epithet. Perhaps however he only used it in the sense of sportive, joyous: comp. v. 306.

769. *serenate*, i.e. serenade; *serenata*, It. It is derived from *sera*, evening, not, as Newton seemed to think, from *serenus*.—*starved*. In consequence of loss of appetite caused by the violence of his love.

761. "Marriage is honourable in all, and the bed undefiled." *Heb.* xiii. 4.—*N.*

763. "Marriage Love's object is, at whose bright eyes  
 He lights his torches, and calls them his skies.  
 For her he wings his shoulders; and doth fly  
 To her white bosom as his sanctuary." *Jonson, The Barriers.*—*K.*

These lulled by nightingales, embracing, slept,  
 And on their naked limbs the flowery roof  
 Showered roses, which the morn repaired. Sleep on,  
 Blest pair! and oh, yet happiest! if ye seek  
 No happier state, and know to know no more.

Now had night measured with her shadowy cone  
 Half-way up hill this vast sublunar vault,  
 And from their ivory port the Cherubim  
 Forth issuing, at the accustomed hour, stood armed  
 To their night-watches in warlike parade; 780  
 When Gabriel to his next in power thus spake:

"Uzziel, half these draw off, and coast the south  
 With strictest watch; these other wheel the north;  
 Our circuit meets full west."—As flame they part,  
 Half wheeling to the shield, half to the spear.  
 From these, two strong and subtle Spirits he called  
 That near him stood, and gave them thus in charge:

"Ithuriël and Zephon, with winged speed  
 Search through this garden, leave unsearched no nook;  
 But chiefly where those two fair creatures lodge, 790  
 Now laid perhaps asleep, secure of harm.

776. *Now, etc.* As the earth is a globe, her shadow, the sun being so much larger than she is, must form a cone, which moves as the sun moves, and on the opposite side. Night and day then in Paradise consisting each of twelve hours, the earth's cone would, at midnight, be in the meridian, and the half-way up-hill to it be therefore nine o'clock, the commencement of the second watch. Nonnus, we may observe, uses (*Dion.* xviii. 158) the expression σκιοειδέϊ κόρυ, of night, but this, we believe, is a mere coincidence. We may suppose that Gabriel waited till it should be quite dark and all things at rest, to be the more sure of catching the intruder.

779. *port*, i.e. gate, portal, *porta*.

783. *north*, sc. with me.

784. *As flame, etc.* We are to recollect the *glory* with which the good Angels were invested.

785. *Half, etc.* i.e. half to the left, half to the right. This form is adopted from the Classics, Παρ' ἀσπίδα παραγώντας τὴν ἐνωπρίαν... ἐπὶ δόρυ ἡγείσθαι. *Xen. Anab.* iv. 3. "Declinare ad hastam vel ad scutum" is quoted by Hume from Livy, but we have been unable to find the place.

786. *subtle*, i.e. acute, quick, intelligent. In a good sense, though it is never so used in Scripture.

787. *From these*, i.e. from his own division.

791. *secure*, i.e. without care or suspicion, *securus*.

778. "Læmnius extemplo valvas patefecit eburnas." *Ov. Met.* iv. 185.—*N.*



This evening from the sun's decline arrived  
 Who tells of some infernal Spirit seen  
 Hitherward bent—who could have thought?—escaped  
 The bars of Hell, on errand bad, no doubt :  
 Such, where ye find, seize fast and hither bring."

So saying, on he led his radiant files,  
 Dazzling the moon ; these to the bower direct  
 In search of whom they sought. Him there they found,  
 Squat like a toad, close at the ear of Eve, 801  
 Assaying by his devilish art to reach  
 The organs of her fancy, and with them forge  
 Illusions, as he list, phantasms and dreams ;  
 Or if, inspiring venom, he might taint  
 The animal spirits, that from pure blood arise,  
 Like gentle breaths from rivers pure, thence raise  
 At least distempered, discontented thoughts,  
 Vain hopes, vain aims, inordinate desires,  
 Blown up with high conceits, engendering pride.  
 Him thus intent Ithuriel with his spear 810  
 Touched lightly ; for no falsehood can endure  
 Touch of celestial temper, but returns  
 Of force to its own likeness. Up he starts  
 Discovered and surprised. As when a spark  
 Lights on a heap of nitrous powder, laid  
 Fit for the tun some magazine to store  
 Against a rumoured war, the smutty grain

798. *These*, sc. proceeded. Zeugma.

800. *Squat*, i.e. squatted. We know not that the poet had any authority but his own fancy for making Satan take the form of a toad.

806. *inspiring*, i.e. breathing into, in the original Latin sense.

807. *breaths*, *αἵμα, αἶμα*.

813. *Of force*. See on i. 144.—*its*. Apparently another instance of his use of this genitive: comp. *Ode on Nat.* st. x., and see *Life*, p. 439. It was certainly however introduced by the printer, see *Life*, p. 301.

802. "Raise up the organs of her fantasy  
 Sleep she as sound as careless infancy."

*Merry Wives of Windsor*. v. 5.—*T.*

804. "Vipeream inspirans animam." *Æn.* vii. 351.—*R.*

814. "Non così fin salnitro e zolfo puro,  
 Tocco dal fuoco, subito s'avvampa." *Ar. Or. Fur.* x. 40.—*T.*

With sudden blaze diffused inflames the air :  
 So started up in his own shape the Fiend.  
 Back stepped those two fair Angels, half-amazed 820  
 So sudden to behold the grisly king ;  
 Yet thus, unmoved with fear, accost him soon :

“ Which of those rebel Spirits adjudged to Hell  
 Comest thou, escaped thy prison ? and transformed,  
 Why satest thou like an enemy in wait,  
 Here watching at the head of these that sleep ? ”

“ Know ye not then ? ” said Satan, filled with scorn,  
 “ Know ye not me ? ye knew me once no mate  
 For you, there sitting where ye durst not soar.  
 Not to know me argues yourselves unknown, 830  
 The lowest of your throng ; or if ye know,  
 Why ask ye, and superfluous begin  
 Your message, like to end as much in vain ? ”

To whom thus Zephon, answering scorn with scorn :  
 “ Think not, revolted Spirit, thy shape the same,  
 Or undiminished brightness to be known,  
 As when thou stoodest in Heaven upright and pure.  
 That glory then, when thou no more wast good,  
 Departed from thee, and thou resemblest now  
 Thy sin and place of doom obscure and foul. 840  
 But come ; for thou, be sure, shalt give account  
 To him who sent us, whose charge is to keep  
 This place inviolable, and these from harm.”

So spake the Cherub ; and his grave rebuke,  
 Severe in youthful beauty, added grace  
 Invincible. Abashed the Devil stood,

830. *argues*, i.e. proves. See on v. 931.—*superfluous*, i.e. superfluously. Adj. for adv. Or it may be the simple adjective, “ I see no reason why thou shouldst be so *superfluous* as to demand the time of the day.” 1 *Hen.* IV. i. 2.—*K.*

836. *Or, etc.*, i.e. thy brightness undiminished so as that thou shouldst be known.

843. *inviolable*, i.e. inviolate. In Latin the adj. in *-bilis* has sometimes a participial sense.

845. *added, etc.*, sc. to his mien and bearing.

839. “ The glory is departed from Israel.” 1 *Sam.* iv. 21.—*K.*

845. “ *Gratior et pulchro veniens in corpore virtus.*” *Æn.* v. 344.—*N.*

And felt how awful goodness is, and saw  
 Virtue in her shape how lovely; saw, and pined  
 His loss; but chiefly to find here observed  
 His lustre visibly impaired; yet seemed 850  
 Undaunted:—"If I must contend," said he,  
 "Best with the best, the sender, not the sent,  
 Or all at once; more glory will be won,  
 Or less be lost."—"Thy fear," said Zephon bold,  
 "Will save us trial what the least can do  
 Single against thee wicked, and thence weak."

The Fiend replied not, overcome with rage;  
 But, like a proud steed reined, went haughty on,  
 Champing his iron curb: to strive or fly  
 He held it vain; awe from above had quelled 860  
 His heart, not else dismayed. Now drew they nigh  
 The western point, where those half-rounding guards  
 Just met, and closing stood in squadron joined,  
 Awaiting next command. To whom their chief,  
 Gabriël, from the front thus called aloud:

"O friends, I hear the tread of nimble feet  
 Hasting this way, and now by glimpse discern  
 Ithuriël and Zephon through the shade;  
 And with them comes a third of regal port,  
 But faded splendour wan, who by his gait 870  
 And fierce demeanour seems the Prince of Hell,  
 Not likely to part hence without contest.  
 Stand firm, for in his look defiance lours."

He scarce had ended, when those two approached,  
 And brief related whom they brought, where found,

859. *curb*. The proper word is *bit*.

848. "Formam quidem ipsam et quasi faciem honesti vides, quæ si oculis cerneretur, mirabiles amores, ut ait Plato, excitaret sapientia." *Cic. De Off.*—*N*.

"Virtutem videant, intabescantque relictæ." *Pers.* iii. 38.—*H*.

858. Δακῶν δὲ στόμιον, ὡς νεοφυγῆς

Πῶλος, βιάζῃ καὶ πρὸς ἡνίας μάχῃ. *Æsch. Prom.* 1008.—*Th*.

866. Ὡ φίλοι, . . .

Ἰππων μὲν ὠκυπόδων ἀμφὶ κτύπος οὐατα βάλλει. *Il.* x. 538.

Οὐκ πᾶν εἶρητο ἔπος δὲτ' ἄρ' ἤλυθον αὐτοί. *v.* 540.—*Upton*.

How busied, in what form and posture couched.  
 To whom with stern regard thus Gabriel spake :  
 " Why hast thou, Satan, broke the bounds prescribed  
 To thy transgressions, and disturbed the charge  
 Of others? who approve not to transgress 880  
 By thy example, but have power and right  
 To question thy bold entrance on this place ;  
 Employed, it seems, to violate sleep, and those  
 Whose dwelling God hath planted here in bliss."

To whom thus Satan with contemptuous brow :  
 " Gabriel, thou hadst in Heaven the esteem of wise,  
 And such I held thee ; but this question asked  
 Puts me in doubt. Lives there who loves his pain ?  
 Who would not, finding way, break loose from Hell,  
 Though thither doomed ? Thou wouldst thyself, no doubt,  
 And boldly venture to whatever place 891  
 Furthest from pain, where thou mightest hope to change  
 Torment with ease, and soonest recompense  
 Dole with delight, which in this place I sought ;  
 To thee no reason, who knowest only good,  
 But evil hast not tried ; and wilt object  
 His will who bound us. Let him surer bar  
 His iron gates, if he intends our stay  
 In that dark durance. Thus much what was asked :  
 The rest is true, they found me where they say ; 900  
 But that implies not violence or harm."

882. *bold entrance, etc.* This is the legal expression.

887. *esteem*, i.e. estimation, thou wast esteemed.

892. *recompense*, i.e. compensate, weigh against.

894. *Dole*, i.e. pain, *duolo*, It.

895. *To thee, etc.* i.e. This may be no good reason in thy estimation. The original editions are surely wrong in placing a note of interrogation at 'bound us' in v. 897, for there is no question asked.

877. Τὸν δ' ἔρ' ἐπὶ δόρα ἰδὼν προσέφη πῶδας ἑκὼς Ἀχιλλεύς.

Il. i. 148.—K.

903. "Sorrise allor Rinaldo, e con un volto  
 In cui tra 'l riso lampeggia lo sdegno."

Tasso, *Ger. Lib. v. 42.*—B.

"Sorrise il buon Tancredi un cotal riso  
 Di sdegno." *Id. ib. xix. 4.*—B.

Thus he in scorn. The warlike Angel moved,  
 Disdainfully half-smiling, thus replied:  
 "Oh, loss of one in Heaven to judge of wise,  
 Since Satan fell! whom folly overthrew,  
 And now returns him from his prison scaped,  
 Gravely in doubt whether to hold them wise  
 Or not, who ask what boldness brought him hither,  
 Unlicensed from his bounds in Hell prescribed;  
 So wise he judges it to fly from pain 910  
 However, and to scape his punishment!  
 So judge thou still, presumptuous! till the wrath,  
 Which thou incurrest by flying, meet thy flight  
 Sevenfold, and scourge that wisdom back to Hell,  
 Which taught thee yet no better, that no pain  
 Can equal anger infinite provoked.  
 But wherefore thou alone? wherefore with thee  
 Came not all Hell broke loose? is pain to them  
 Less pain, less to be fled? or thou than they  
 Less hardy to endure? Courageous chief! 920  
 The first in flight from pain! hadst thou alleged  
 To thy deserted host this cause of flight,  
 Thou surely hadst not come sole fugitive."

To which the Fiend thus answered, frowning stern:  
 "Not that I less endure, or shrink from pain,  
 Insulting Angel! well thou knowest I stood  
 Thy fiercest, when in battle to thy aid  
 The blasting, vollied thunder made all speed,  
 And seconded thy else not dreaded spear.  
 But still thy words at random, as before, 930  
 Argue thy inexperience what behoves,

906. *returns him*. The nom. here is 'folly,' or 'Satan,' in which last case (which we prefer) 'returns him' is reflective, the Italian *si torna*.

911. *However*, i.e. in any way whatever.

915. *Which taught, etc.*, i.e. which has not yet better taught thee that no pain, etc.

925. *Not, etc.*, sc. do I thus come.

927. *Thy fiercest*, sc. opponent, or attack. In the next line the second and third editions read '*Thy blasting*.'

931. *Argue*, i.e. prove, convict. "You would not *argue* him of ignorance." *Jonson, Postaster, Prolog.* "*Argues* a truth of merit in you all." *Ib.* v. 1.—K.

From hard assays and ill successes past,  
 A faithful leader, not to hazard all  
 Through ways of danger by himself untried.  
 I therefore, I alone, first undertook  
 To wing the desolate Abyss, and spy  
 This new-created World, whereof in Hell  
 Fame is not silent, here in hope to find  
 Better abode, and my afflicted Powers  
 To settle here on earth, or in mid air ; 940  
 Though for possession put to try once more  
 What thou and thy gay legions dare against ;  
 Whose easier business were to serve their Lord  
 High up in Heaven, with songs to hymn his throne,  
 And, practised distances, to cringe, not fight.”  
 To whom the warrior Angel soon replied :  
 “To say and straight unsay, pretending first  
 Wise to fly pain, professing next the spy,  
 Argues no leader but a liar traced,  
 Satan ! and couldst thou faithful add ? O name, 950  
 O sacred name of faithfulness profaned !  
 Faithful to whom ? to thy rebellious crew ?—  
 Army of Fiends ! fit body to fit head,  
 Was this your discipline and faith engaged,

945. *practised distances.* Pearce makes this be governed of ‘cringe,’ and understands *with*. We prefer taking it as an abl. abs. which augments the irony. It means practising with what follows ; for, as the employment of ‘your’ most clearly shows, it is an apostrophe to the rebel Angels. Gabriel asks them ironically if this (sc. for the chief to abandon his troops) was the discipline, etc., by which they had hoped to prosper in their enterprise. This apostrophe, though of a far bolder character, resembles, “And you degenerate, you ingrate revolts, etc., in *King John*, v. 2, which may have suggested it.

“The hem of your vestment, lady, your glove is for princes.

Nay, *I have conned my distances.*—’Tis most courtly.”

954. *Army, etc.* In the original editions there is a semicolon at the end of this line, and in subsequent editions a colon or a period, a convincing proof that none of the editors understood the passage. It appears to us that it should be joined immediately with what follows ; for, as the employment of ‘your’ most clearly shows, it is an apostrophe to the rebel Angels. Gabriel asks them ironically if this (sc. for the chief to abandon his troops) was the discipline, etc., by which they had hoped to prosper in their enterprise. This apostrophe, though of a far bolder character, resembles, “And you degenerate, you ingrate revolts, etc., in *King John*, v. 2, which may have suggested it.

944. Σέβου, προσέχου, θώπτε τὸν κρατοῦντ’ ἀεί·  
 Ἔμοι δ’ ἔλασσον Ζηνὸς ἢ μηδὲν μέλει. *Æsch. Prom.* 937.—*T.*

Your military obedience, to dissolve  
 Allegiance to the acknowledged Power supreme?  
 And thou, sly hypocrite, who now wouldst seem  
 Patron of liberty, who more than thou  
 Once fawned, and cringed, and servilely adored  
 Heaven's awful Monarch? wherefore but in hope 960  
 To dispossess him, and thyself to reign?  
 But mark what I arced thee now: Avaunt!  
 Fly thither whence thou fleddest! If, from this hour,  
 Within these hallowed limits thou appear,  
 Back to the infernal pit I drag thee chained,  
 And seal thee so, as henceforth not to scorn  
 The facile gates of Hell, too slightly barred."

So threatened he; but Satan to no threats  
 Gave heed, but waxing more in rage replied:

"Then when I am thy captive talk of chains, 970  
 Proud limitary Cherub! but ere then  
 Far heavier load thyself expect to feel  
 From my prevailing arm, though Heaven's King  
 Ride on thy wings, and thou with thy compeers,  
 Used to the yoke, drawest his triumphant wheels  
 In progress through the road of Heaven star-paved."

While thus he spake, the angelic squadron bright  
 Turn'd fiery red, sharpening in mooned horns  
 Their phalanx, and began to hem him round

957. *And thou, etc.* He may here have had in view some of the public men of the time.

962. *arced*, i.e. counsel; A.-S. *aræban*; Germ. *rathen*.

971. *limitary Cherub*, i.e. thou Cherub who art set to keep the bounds (*limites*). "And he placed at the east of the garden of Eden Cherubim... to keep the way of the tree of life." *Gen.* iii. 24. In Italian *limitare* is thresh-old; the Romans named the troops that were set to guard the frontiers "*militēs limitanei*," and Milton may have formed 'limitary,' after the analogy of *momentaneus*, momentary. Varro has "*limitare iter*."

974. *Ride on thy wings, etc.* See *Life of Milton, Cherubic Car.*

976. *In progress.* Alluding to the progresses of our kings.

966. "And he cast him into the bottomless pit, and shut him up, and set a seal upon him." *Rev.* xx. 3.—*H.*

980. 'Ὡς δ' ὅτε κινήσει Ζεφύρος βαθὺ λήϊον ἐλθῶν

Ἀδβρος ἐπ' αὐτῶν, ἐπὶ τ' ἡμῖν ἀσταχέουσιν. *Il.* ii. 147.—*N.*

With ported spears, as thick as when a field                    980  
 Of Ceres ripe for harvest waving bends  
 Her bearded grove of ears, which way the wind  
 Sways them; the careful ploughman doubting stands,  
 Lest on the threshing-floor his hopeful sheaves  
 Prove chaff. On the other side, Satan, alarmed,  
 Collecting all his might, dilated stood,  
 Like Teneriffe or Atlas, unremoved.  
 His stature reached the sky, and on his crest  
 Sat Horror plumed; nor wanted in his grasp  
 What seemed both spear and shield. Now dreadful deeds  
 Might have ensued, nor only Paradise                    991  
 In this commotion, but the starry cope  
 Of heaven perhaps, or all the elements  
 At least had gone to wreck, disturbed and torn  
 With violence of this conflict, had not soon  
 The Eternal, to prevent such horrid fray,  
 Hung forth in heaven his golden scales, yet seen

980. *ported*, borne, advanced, *portati*. *Port arms!* is one of our military words of command.

985. *alarmed*, i.e. roused, excited. *All arms!* It.

987. *unremoved*, i.e. not to be removed: see Final Note II. on Book I.

997. *Hung forth*, etc. This idea is taken from Homer and Virgil. Perhaps

984. "Expectata seges vanis elusit aristis." *Virg. Geor.* i. 226.—*K.*

986. "Ma disteso e eretto il fero Argante."

*Tasso, Ger. Lib.* xix. 12.—*Th.*

987. "Quantus Athos, aut quantus Eryx, aut ipse coruscis  
 Cum fremit ilicibus quantus, gaudetque nivali  
 Vertice se attollens pater Apenninus ad auras. *Æn.* xii. 701.—*K.*  
 "Nè pur Calpe s'innalza o'l magno Atlante  
 Ch' anzi lui non paresse un' picciol colle."

*Tasso, Ger. Lib.* iv. 6.—*Th.*

988. *Ὀβραῖν ἐσθρήψε κάρη, καὶ ἐπὶ χθονὶ βαλεῖ.* *Il.* iv. 443.—*N.*

"Ingrediturque solo et caput inter nubila condit."

*Æn.* iv. 177.—*N.*

"It touched the heaven, but it stood upon the earth." *Wisdom*, xviii. 16.—*N.*

989. "For every honour sitting on his helm." 1 *Hen.* IV. iii. 2.—*K.*

"Reproach and everlasting shame  
 Sit mocking in our plumes." *Hen.* V. iv. 5.—*K.*

"Victory sits on our helms." *Rich.* III. v. 3.—*K.*



Betwixt Astrea and the Scorpion sign,  
 Wherein all things created first he weighed,  
 The pendulous round earth with balanced air 1000  
 In counterpoise, now ponders all events,  
 Battles and realms. In these he put two weights  
 The sequel each of parting and of fight:  
 The latter quick up flew, and kicked the beam,  
 Which Gabriel spying thus bespake the Fiend:  
 "Satan, I know thy strength, and thou knowest mine,  
 Neither our own, but given; what folly then  
 To boast what arms can do! since thine no more  
 Than Heaven permits, nor mine, though doubled now  
 To trample thee as mire. For proof look up, 1010  
 And read thy lot in yon celestial sign,  
 Where thou art weighed, and shown how light, how weak,  
 If thou resist." The Fiend looked up, and knew  
 His mounted scale aloft: nor more; but fled  
 Murmuring, and with him fled the shades of night.

it is not greatly to be admired. It is remarkable that there are no stars of any magnitude in *Libra*.

1001. *The pendulous, etc.*, sc. such as, or especially.

1002. *ponders*, i.e. weighs, *ponderat*.

1003. *The sequel, etc.* The word 'sequel' appears here in a very unusual sense, as the indication of the consequence and not as the consequence itself. Pearce is right in saying that it is not the fates of Gabriel and Satan that are weighed, but the event to the latter of fighting or retiring, and he sees that if he adopts the former he is sure to be overcome.

1010. *as mire*. The poet cannot disengage his mind from what environs him. There was as yet no mire on earth.

999. "Who weighed the mountains in scales, and the hills in a balance." *Is.* xl. 12. "By him actions are weighed." 1 *Sam.* ii. 3. "Thou art weighed in balances." *Dan.* v. 27.—*N.*

1003. Καὶ τότε δὴ χρύσεια πατὴρ ἐτίθει τάλαντα  
 Ἐν δ' ἐτίθει δύο κῆρε ταηλεγέος θανάτοιο  
 Τρωῶν θ' ἱπποδάμων καὶ Ἀχαιῶν χαλκοχιτώνων  
 Ἐλκε δὲ μέσσα λαβών, ῥέπε δ' ἀσίμον ἦμαρ Ἀχαιῶν.  
 Αἱ μὲν Ἀχαιῶν κῆρες ἐπὶ χθορὶ πουλοβοτείρῃ  
 Ἐξέστην· Τρωῶν δὲ πρὸς οὐρανὸν εὐρὸν ἔερθεν.

*Il.* viii. 69.—*N.*: comp. xxii. 209.—*K.*

1010. "To tread them down like mire in the street." *Is.* x. 6.—*G.*

1012. "Thou art weighed in the balance, and art found wanting." *Dan.* v. 27.—*N.*

## NOTE ON v. 605.

The reading of Milton's own and all subsequent editions is, 'living sapphires,' signifying the stars, but we are so confident that the poet dictated 'sapphire,' and that the *s* is an addition of the printer's, that we have not hesitated to strike it out, and thus for the first time give the passage in all the beauty it possessed in the poet's conception. Surely stars could not with any justice be termed sapphires, any more than emeralds or rubies; the only precious stone to which they have a resemblance is the diamond.

By 'living sapphire' Milton, as we have stated, wished to express the vivid azure, the rich blue of the antediluvian sky at the time when Hesperus was still above the horizon, and the other stars of inferior lustre were coming forth. By 'glow' he probably meant to indicate what painters term *warmth* of colour; or it may express the remaining effulgence left by the sun on the sky. Elsewhere (xi. 209) he has 'a sky of jasper,' and Drummond, a poet whom he must have read, had already used 'sapphire' of the sky:—

"The sun from sinful eyes hath veiled his light,  
And faintly journeys up *heaven's sapphire path*."

*Hymn on the Passion.*

"Amidst these *sapphire* far extended heights  
The ever-twinkling, ever-wandering lights  
Their fixed motions keep." *Hymn of the Fairest Fair.*

Châteaubriand, in his *Atala*, says, "La lune brillait au milieu d'un *azur* sans tache;" and Wordsworth, who took nothing on trust, and described nothing but what he had witnessed, has the following passages:—

"The moon hung naked in a firmament  
Of *azure* without clouds." *Prelude.*

"More keenly than elsewhere in night's *blue* vault  
Sparkle the stars." *Excursion.*

We should not have quoted these authorities for a natural phenomenon, were it not that, in consequence of the prevalence of cloud and vapour in our atmosphere, it is but rarely that it can be witnessed.

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## BOOK V.

—◆—  
THE ARGUMENT.

Morning approached, Eve relates to Adam her troublesome dream; he likes it not, yet comforts her: they come forth to their day-labours: their morning hymn at the door of their bower. God to render Man inexcusable sends Raphael to admonish him of his obedience, of his free estate, of his enemy near at hand, who he is, and why his enemy, and whatever else may avail Adam to know. Raphael comes down to Paradise, his appearance described, his coming discerned by Adam afar off, sitting at the door of his bower; he goes out to meet him, brings him to his lodge, entertains him with the choicest fruits of Paradise got together by Eve; their discourse at table: Raphael performs his message, minds Adam of his state and of his enemy; relates at Adam's request who that enemy is, and how he came to be so, beginning from his first revolt in Heaven, and the occasion thereof; how he drew his legions after him to the parts of the North, and there incited them to rebel with him, persuading all but only Abdiel a Seraph, who in argument dissuades and opposes him, then forsakes him.

Now Morn, her rosy steps in the eastern clime  
Advancing, sowed the earth with orient pearl,  
When Adam waked, so custom'd, for his sleep  
Was aery light, from pure digestion bred  
And temperate vapours bland, which the only sound  
Of leaves and fuming rills, Aurora's fan,

5. *which*, sc. sleep.—*the only sound*, i.e. the sound alone, a frequent form in Spenser. "As if the *only sound* thereof she feared." *F. Q.* v. 11, 30.—*Th.*—*fuming rills*, i.e. rills from which vapours arose. The epithet here is only orna-

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1. Ἐφάνη βοβοδάκτυλος Ἥως. *Il.* vii. 175.—*K.*  
 "Aurora in roseis fulgebat lutea bigis." *Æn.* vii. 26.—*K.*  
 "Tempore item certo roseam Matuta per oras  
 Ætheris Auroram defert." *Lucr.* v. 655.—*K.*
  2. "Sol . . . lumine conserit arva." *Lucr.* ii. 210.—*N.*  
 "E già spargea rai luminosi e gelo  
 Di vive perle la sorgente luna." *Tasso, Ger. Lib.* vi. 103.—*K.*

Lightly dispersed, and the shrill matin song  
 Of birds on every bough ; so much the more  
 His wonder was to find unawakened Eve,  
 With tresses discomposed and glowing cheek, 10  
 As through unquiet rest. He, on his side  
 Leaning half raised, with looks of cordial love,  
 Hung over her enamoured, and beheld  
 Beauty, which, whether waking or asleep,  
 Shot forth peculiar graces ; then, with voice  
 Mild as when Zephyrus on Flora breathes,  
 Her hand soft touching, whispered thus :—" Awake,  
 My fairest, my espoused, my latest found,  
 Heaven's last best gift, my ever-new delight,  
 Awake ! the morning shines, and the fresh field 20  
 Calls us ; we lose the prime, to mark how spring

mental, for it has nothing to do with the sound.—*Aurora's fan*. It is not the sound of the leaves and rills that he means by this, but the wind which moved the leaves, whose effect on the sleepers was similar to the coolness produced by a fan, or rather the leaves themselves, though the air acted on them and not they on the sleepers.

8. *so much the more*, etc., &c. as his own sleep had been so calm and unbroken.—*unawakened*, that she had not awaked ; or rather, who had not yet awaked.

21. *prime*. See on v. 170.

7.

*Καὶ μὴ σκεδᾶσαι*

*Τῆδ' ἀπὸ κρατὸς βλεφάρων θ' ὕπνον. Soph. Tr. 989.—N.*

"Evandrum ex humili tecto lux suscitât alma

Et matutini volucrum sub culmine cantus."

*Æn. viii. 456.—N.*

"Non si destò fin che garrir gli augelli

Non sentì lieti, e salutar gli albori,

E mormorare il fiume e gli arboscelli,

E con l' onda scherzar l' aura e co' fiori."

*Tasso, Ger. Lib. vii. 5.—N.*

18.

"Atque ita, suspiciens tereti cervice repostâ,

Pascit amore avidos, inhians in te, Dea, visus,

Equæ tuo pendet resupini spiritus ore." *Lucr. i. 37.—St.*

18. "Rise up, my love, my fair one, and come away. For, lo, the winter is past, the rain is over and gone ; the flowers appear on the earth ; the time of the singing of birds is come, and the voice of the turtle is heard in our land ; the fig-tree putteth forth her green figs, and the vines with the tender grape give a good smell. Arise, my love, my fair one, and come away." *Solomon's Song ii. 10-13.*

Our tended plants, how blows the citron grove,  
 What drops the myrrh, and what the balmy reed,  
 How Nature paints her colours, how the bee  
 Sits on the bloom extracting liquid sweet."

Such whispering waked her, but with startled eye  
 On Adam, whom embracing thus she spake :

" O sole in whom my thoughts find all repose,  
 My glory, my perfection, glad I see  
 Thy face, and morn returned ; for I this night— 30  
 Such night till this I never passed—have dreamed,  
 If dreamed, not, as I oft am wont, of thee,  
 Works of day past, or morrow's next design,  
 But of offence and trouble, which my mind  
 Knew never till this irksome night. Methought,  
 Close at mine ear, one called me forth to walk  
 With gentle voice—I thought it thine. It said,  
 ' Why sleepest thou, Eve? now is the pleasant time,  
 The cool, the silent, save where silence yields  
 To the night-warbling bird, that now awake 40  
 Tunes sweetest his love-laboured song ; now reigns  
 Full-orbed the moon, and, with more pleasing light,  
 Shadowy sets off the face of things ; in vain,  
 If none regard. Heaven wakes with all his eyes,  
 Whom to behold but thee, Nature's desire?  
 In whose sight all things joy, with ravishment  
 Attracted by thy beauty still to gaze.'  
 I rose as at thy call, but found thee not ;  
 To find thee I directed then my walk ;

23. *the balmy reed*, i.e. the reed (*calamus*) that bears the balm.

24. *paints*, i.e. forms, displays, *pingit*.

27. *On Adam*, sc. gazing? Or, she started when she saw Adam, recollecting what her dream had been.

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44. " With how many eyes  
 High Heaven beholdees sad lovers' nightly thieveries."  
*F. Q. iii. 11, 45.—N.*

49. " Ita sola  
 Post illa, germana soror, errare videbar,  
 Tardaue vestigare, et quærere te, neque posse  
 Corde capessere ; semita nulla pedem stabilabat."  
*Enn. ap. Cic. Div. i. 20.—N.*

And on, methought, alone I passed through ways 50  
 That brought me on a sudden to the tree  
 Of interdicted knowledge. Fair it seemed,  
 Much fairer to my fancy than by day ;  
 And, as I wondering looked, beside it stood  
 One shaped and winged like one of those from Heaven,  
 By us oft seen : his dewy locks distilled  
 Ambrosia. On that tree he also gazed ;  
 And, ' O fair plant,' said he, ' with fruit surcharged,  
 Deigns none to ease thy load, and taste thy sweet,  
 Nor God, nor Man ? is knowledge so despised ? 60  
 Or envy, or what reserve forbids to taste ?  
 Forbid who will, none shall from me withhold  
 Longer thy offered good ; why else set here ?'  
 This said, he paused not, but with venturous arm  
 He plucked, he tasted. Me damp horror chilled  
 At such bold words, vouched with a deed so bold ;  
 But he thus, overjoyed : ' O fruit divine,  
 Sweet of thyself, but much more sweet thus crompt,  
 Forbidden here, it seems, as only fit  
 For Gods, yet able to make Gods of men. 70  
 And why not Gods of men, since good, the more  
 Communicated, more abundant grows,  
 The author not impaired, but honoured more ?  
 Here, happy creature, fair angelic Eve !  
 Partake thou also ; happy though thou art,  
 Happier thou mayest be, worthier canst not be.  
 Taste this, and be henceforth among the Gods,  
 Thyself a Goddess, not to earth confined,  
 But sometimes in the air, as we, sometimes  
 Ascend to Heaven, by merit thine, and see 80  
 What life the Gods live there, and such live thou.'  
 So saying he drew nigh, and to me held,

79. *But sometimes, etc.* See Final Note on *Lycidas*.

56. "Ambrosiæque comæ divinum vertice odorem  
Spiravere." *Æn.* i. 403.—*H.*

76. *Σώφρων μὲν οὐκ ἂν μάλλον, εὐτυχὴς δ' ἴσως.* *Eur. Alc.* 182.—*T.*

Even to my mouth of that same fruit held part  
 Which he had plucked ; the pleasant savoury smell  
 So quickened appetite, that I, methought,  
 Could not but taste. Forthwith up to the clouds  
 With him I flew, and underneath beheld  
 The earth outstretched immense, a prospect wide  
 And various. Wondering at my flight and change  
 To this high exaltation, suddenly

90

My guide was gone, and I, methought, sunk down,  
 And fell asleep ; but oh, how glad I waked  
 To find this but a dream !” Thus Eve her night  
 Related, and thus Adam answered sad :

“ Best image of myself, and dearer half,  
 The trouble of thy thoughts this night in sleep  
 Affects me equally ; nor can I like  
 This uncouth dream, of evil sprung, I fear ;  
 Yet evil whence ? in thee can harbour none,  
 Created pure. But know that in the soul

100

Are many lesser faculties, that serve  
 Reason as chief ; among these Fancy next  
 Her office holds ; of all external things,  
 Which the five watchful senses represent,  
 She forms imaginations, aery shapes,  
 Which Reason joining or disjoining frames  
 All what we affirm or what deny, and call  
 Our knowledge or opinion ; then retires  
 Into her private cell, when Nature rests.  
 Oft in her absence mimic Fancy wakes

110

To imitate her ; but, misjoining shapes,  
 Wild work produces oft, and most in dreams,  
 Ill matching words and deeds long past or late.

94. *sad*, i.e. grave, serious. See on *Il Pens.* v. 43.

98. *uncouth*, i.e. unknown, strange : see on ii. 407.

102. *Fancy*, i.e. Imagination. At that time, and long after, these two terms (the one the Greek and the other the Latin form) were synonymous.—*next*, sc. to Reason in dignity and power.

104. *represent*, i.e. give representations or images of.

106. *Which, etc.* There should not be a comma after *disjoining*, as in the original editions.

Some such resemblances, methinks, I find  
 Of our last evening's talk, in this thy dream,  
 But with addition strange ; yet be not sad.  
 Evil into the mind of God or Man  
 May come and go, so unapproved, and leave  
 No spot or blame behind ; which gives me hope  
 That what in sleep thou didst abhor to dream 120  
 Waking thou never wilt consent to do.

Be not disheartened then, nor cloud those looks,  
 That wont to be more cheerful and serene,  
 Than when fair Morning first smiles on the world ;  
 And let us to our fresh employments rise,  
 Among the groves, the fountains, and the flowers  
 That open now their choicest bosomed smells,  
 Reserved from night, and kept for thee in store."

So cheered he his fair spouse, and she was cheered,  
 But silently a gentle tear let fall 130

From either eye, and wiped them with her hair.  
 Two other precious drops that ready stood,  
 Each in their crystal sluice, he ere they fell  
 Kissed, as the gracious signs of sweet remorse  
 And pious awe, that feared to have offended.

So all was cleared, and to the field they haste.  
 But first, from under shady arborous roof  
 Soon as they forth were come to open sight

117. *God*, i.e. angel, superior being ; as so frequently in the poem : comp. *v.* 70.—*so*, sc. it be.

134. *remorse*, i.e. compunction, sorrow.

137. *roof*. In the original editions there is here a comma, which Pearce r moved. There can be no doubt of the justness of the correction.

122. "Deme supercilio nubem." *Hor. Ep. i.* 18, 94.—*D.*

123. "E vede intanto con serena ciglia  
 Sorger l'Aurora candida e vermiglia."

*Tasso, Ger. Lib. vii.* 25.—*D.*

"The grey-eyed morn smiles on the frowning night."

*Rom. & Jul. ii.* 3.—*T.*

129. "Thou hast deceived me and I was deceived." *Jer. xx.* 7.—*N.*

132. "With that, adown out of her crystal eyne  
 Few trickling tears she softly forth let fall,  
 That like two orient pearls did purely shine  
 Upon her snowy cheek." *F. Q. iii.* 7, 9.—*T.*



Of dayspring, and the sun,—who scarce uprisen,  
 With wheels yet hovering o'er the ocean brim, 144  
 Shot parallel to the earth his dewy ray,  
 Discovering in wide landscape all the east  
 Of Paradise and Eden's happy plains,—  
 Lowly they bowed, adoring, and began  
 Their orisons, each morning duly paid  
 In various style; for neither various style  
 Nor holy rapture wanted they to praise  
 Their Maker in fit strains, pronounced or sung  
 Unmeditated; such prompt eloquence  
 Flowed from their lips, in prose or numerous verse, 150  
 More tuneable than needed lute or harp  
 To add more sweetness; and they thus began:

“These are thy glorious works, Parent of good,  
 Almighty! thine this universal frame,  
 Thus wondrous fair; thyself how wondrous then!  
 Unspeakable, who sittest above these heavens,  
 To us invisible, or dimly seen  
 In these thy lowest works; yet these declare  
 Thy goodness beyond thought, and power divine.—  
 Speak, ye who best can tell, ye sons of light, 160  
 Angels; for ye behold him, and with songs  
 And choral symphonies, day without night,  
 Circle his throne rejoicing; ye in Heaven,  
 On Earth join, all ye creatures, to extol  
 Him first, him last, him midst, and without end.

142. *landscape*. He uses this word here as equivalent to prospect.

145. *orisons*, i.e. prayers, *oraisons*, Fr.

146. *In various style*, etc. Milton here shows his preference of extemporary prayer over set forms.

148. *pronounced*, i.e. spoken, prayers as distinguished from hymns.

150. *numerous*, i.e. in poetic numbers.

162. *day without night*. Comp. v. 645. In his descriptions of Heaven he frequently recurs to that of the celestial Jerusalem as given in the *Revelation*. It is said there (xxi. 25): “And the gates of it shall not be shut *by day*; for there shall be *no night* there.”

166. “Who hast set thy glory above the heavens.” *Ps.* viii. 1.—*D.*

166. “I am Alpha and Omega, the beginning and the end, the first and the last.” *Rev.* xxii. 13.

Fairest of stars, last in the train of night,  
 If better thou belong not to the dawn,  
 Sure pledge of day, that crownest the smiling Morn  
 With thy bright circlet, praise him in thy sphere,  
 While day arises, that sweet hour of prime. 170  
 Thou Sun, of this great World both eye and soul,  
 Acknowledge him thy greater ; sound his praise  
 In thy eternal course, both when thou climbest,  
 And when high noon hast gained, and when thou fallest.  
 Moon, that now meetest the orient Sun, now fliest,  
 With the fixed Stars, fixed in their orb that flies ;  
 And ye, five other wandering Fires, that move  
 In mystic dance not without song, resound  
 His praise, who out of darkness called up light.  
 Air, and ye Elements, the eldest birth 180  
 Of Nature's womb, that in quaternion run  
 Perpetual circle, multiform, and mix  
 And nourish all things, let your ceaseless change  
 Vary to our great Maker still new praise.

170. *prime*, i.e. daybreak, commencement of day : see above, v. 21. It is one of the terms which had remained in the language from the Roman Catholic times. The *prime* was the early morning service in the church. "Et chevauchèrent les Anglais ce Samedi, dès l'heure de *prime* jusques à vespres." *Froissart*, l. I. p. ii. ch. 29.

175. *orient*. He uses this word here as an epithet in its usual sense of *bright*; for the moon does not meet the orient, or rising, sun in particular.

176. *With*, i.e. together with, sc. resound, etc.—*fixed in, etc.*. According to the Ptolemaic system.

177. *five*. He forgot that he had already mentioned one of them, Venus, v. 166.—*wandering fires*, i.e. igneous planets (πλανήται).

178. *not without song*, i.e. music of the spheres, according to the ideas of Pythagoras.

180. *ye*, sc. other.—*quaternion*. As there were *four* of them.

166. "Εσπερος ὅς κάλλιστος ἐν οὐρανῷ ἴστανται ἀστήρ. Π. xxii. 318.—*N.*

"Diffugiunt stellæ, quarum agmina cogit  
 Lucifer, et cæli statione novissimus exit." *Ov. Met.* ii. 114.—*N.*

168. "Ἦμος δ' Ἐσσηφόρος εἰσι, φῶς ἐρέων ἐπὶ γαῖαν,  
 "Ὅν τε μέτα κροκόπελος ὑπεῖρ ἅλα κίθναται Ἥως.

Π. xxiii. 228.—*Callander.*

171. "Mundi oculus." *Ov.* iv. 228. "Hunc mundi esse totius animum." *Plin. Nat. Hist.* i. 6.—*N.*

Ye Mists and Exhalations, that now rise  
 From hill or steaming lake, dusky or grey,  
 Till the sun paint your fleecy skirts with gold,  
 In honour to the world's great Author rise;  
 Whether to deck with clouds the uncoloured sky,  
 Or wet the thirsty earth with falling showers, 190  
 Rising or falling still advance his praise.  
 His praise, ye Winds, that from four quarters blow,  
 Breathe soft or loud; and wave your tops, ye Pines,  
 With every plant, in sign of worship wave.  
 Fountains, and ye that warble, as ye flow,  
 Melodious murmurs, warbling tune his praise.  
 Join voices, all ye living Souls; ye Birds,  
 That singing up to Heaven-gate ascend,  
 Bear on your wings and in your notes his praise.  
 Ye that in waters glide, and ye that walk 200  
 The earth, and stately tread, or lowly creep,  
 Witness if I be silent, morn or even,  
 To hill or valley, fountain, or fresh shade,  
 Made vocal by my song, and taught his praise.  
 Hail, universal Lord, be bounteous still  
 To give us only good; and if the night  
 Have gathered aught of evil, or concealed,  
 Disperse it, as now light dispels the dark!"  
 So prayed they innocent, and to their thoughts  
 Firm peace recovered soon, and wonted calm. 210  
 On to their morning's rural work they haste,

189. *uncoloured*, i.e. of one single colour, having no variety.

195. *ye that, etc.*, i.e. ye warbling rivulets and streams. Perhaps he uses 'warble' here with a view to its primitive sense of rolling, eddying; the German *wirbeln*.

202. *Witness if*, i.e. testify whether I be or not: see on i. 57.

198. "Hark! hark! the lark at heaven's gate sings." *Cymb.* ii. 3.—*N.*

"Like to the lark at break of day arising  
 From sullen earth, sings hymns at heaven's gate."

*Shakesp. Son.* xxix.—*T.*

205. Ζεῦ βασιλεῦ, τὰ μὲν ἐσθλὰ καὶ εὐχομένοις καὶ ἀνεύκτοις  
 Ἄμμι διδόν· τὰ δὲ λυγρὰ καὶ εὐχομένων ἀπέρκε.

*Plat. Alcib.* II.—*Bentley.*

Among sweet dews and flowers; where any row  
 Of fruit-trees over-woody reached too far  
 Their pampered boughs, and needed hands to check  
 Fruitless embraces: or they led the vine  
 To wed her elm; she spoused about him twines  
 Her marriageable arms, and with her brings  
 Her dower, the adopted clusters, to adorn  
 His barren leaves. Them thus employed beheld  
 With pity Heaven's high King, and to him called 220  
 Raphael, the sociable Spirit, that deigned  
 To travel with Tobias, and secured  
 His marriage with the seven-times wedded maid.

"Raphael," said he, "thou hearest what stir on Earth  
 Satan, from Hell scaped through the darksome gulf,  
 Hath raised in Paradise, and how disturbed  
 This night the human pair, how he designs  
 In them at once to ruin all mankind.  
 Go therefore, half this day, as friend with friend,  
 Converse with Adam, in what bower or shade 230  
 Thou findest him from the heat of noon retired,  
 To respite his day-labour with repast,  
 Or with repose; and such discourse bring on,  
 As may advise him of his happy state,  
 Happiness in his power left free to will,  
 Left to his own free-will, his will though free

221. *Raphael, etc.* See *Pneumatology*, 3. This is the second allusion we have had to the *Book of Tobit*, which seems to have been a favourite, and not unjustly so, with the poet.

216. "Ergo aut adulta vitium propagine  
 Altas maritat populos." *Hor. Ep.* ii. 9.—*N.*

221. 'Ερμελα, σοι γὰρ τε μάλιστά γε φιλικτόν ἐστιν  
 'Ανδρὶ ἐτραπίσσαι. *Il.* xxiv. 334.—*St.*

224. "Chiama a se Michele . . .  
 E dice lui: Non vedi or come s'armi  
 Contra la mia fedel diletta greggia  
 L'empia schiera d'Averno, e insin dal fondo  
 Delle sue morti a turbar sorga il mondo?  
 Va, dille tu," etc. *Tasso, Ger. Lib.* ix. 58.—*Th.*

229. "And the Lord spake unto Moses face to face, as a man speaketh unto his friend." *Ex.* xxxiii. 11.—*K.*

Yet mutable ; whence warn him to beware  
 He swerve not, too secure. Tell him withal  
 His danger, and from whom ; what enemy,  
 Late fallen himself from Heaven, is plotting now 240  
 The fall of others from like state of bliss ;  
 By violence ? no, for that shall be withstood ;  
 But by deceit and lies. This let him know,  
 Lest wilfully transgressing he pretend  
 Surprisal, unadmonished, unforewarned."

So spake the eternal Father, and fulfilled  
 All justice. Nor delayed the winged Saint  
 After his charge received ; but, from among  
 Thousand celestial Ardours, where he stood,  
 Veiled with his gorgeous wings, up-springing light, 250  
 Flew through the midst of Heaven ;—the angelic quires,  
 On each hand parting, to his speed gave way  
 Through all the empyreal road ; till, at the gate  
 Of Heaven arrived, the gate self-opened wide,  
 On golden hinges turning, as by work  
 Divine the sovran Architect had framed.  
 From hence—no cloud or, to obstruct his sight,  
 Star interposed however small—he sees,  
 Not unconform to other shining globes,  
 Earth, and the garden of God, with cedars crowned 260  
 Above all hills. As when by night the glass  
 Of Galileo, less assured, observes

242. *By violence ?* There is a semicolon here in the original editions.

247. *Saint*, i.e. holy one : see on iii. 60.

249. *Ardours*, i.e. Seraphim. *Sêraf*, Heb., and *ardeo*, Lat., are the same.

250. *Veiled*, i.e. covered, *velatus*.

257. *no cloud . . . interposed*. As this is evidently what is called the abl. abs. we have so pointed it. The pointing of the original editions is very confused.

259. *not unconform, etc.*, being formed not unlike.

262. *Galileo*. The 'Tuscan artist,' i. 288.—*less assured*, i.e. less certain ; for his were only conjectures.

247. 'Ὡς ἔφατ'· οὐδ' ἀπίθης δίδκτορος Ἀργεῖφόντης·  
 Αὐτίκ' ἔπειθ', κ.τ.λ. *Il.* xxiv. 339.—*K*.

255. "Le porte qu'il d'effigiato argento  
 Sui cardini stridean di lucido oro." *Tasso, Ger. Lib.* xvi. 2.—*T*.

Imagined lands and regions in the moon ;  
 Or pilot from amidst the Cyclades  
 Delos or Samos first appearing kens,  
 A cloudy spot. Down thither prone in flight  
 He speeds, and, through the vast ethereal sky,  
 Sails between worlds and worlds, with steady wing  
 Now on the polar winds, then with quick fan  
 Winnows the buxom air ; till, within soar 270  
 Of towering eagles, to all the fowls he seems  
 A phoenix, gazed by all, as that sole bird,  
 When, to enshrine his reliques in the Sun's  
 Bright temple, to Egyptian Thebes he flies.

At once on the eastern cliff of Paradise  
 He lights, and to his proper shape returns,  
 A Seraph winged. Six wings he wore, to shade  
 His lineaments divine ; the pair that clad  
 Each shoulder broad came mantling o'er his breast  
 With regal ornament ; the middle pair 280  
 Girt like a starry zone his waist, and round  
 Skirted his loins and thighs, with downy gold  
 And colours dipped in heaven ; the third his feet  
 Shadowed from either heel with feathered mail,  
 Sky-tinctured grain. Like Maia's son he stood,  
 And shook his plumes, that heavenly fragrance filled  
 The circuit wide. Straight knew him all the bands

264. *Or pilot, etc.* An error of the poet's : see *Life of Milton*, p. 430.

266. *A cloudy spot*, i.e. as a cloudy spot.—*prone*, headlong, *pronus*.

270. *buxom air*. See on ii. 842.—*within soar, etc.*, i.e. in the region to which eagles can soar.

271. *seems*, i.e. appears, is : comp. v. 276.—*sole*. Because there was only one phoenix at a time. In what follows he keeps close to the narrative in Herodotus, ii. 73.

277. *Six, etc.* See *Isaiah* vi.

285. *Like Maia's son*, i.e. like Mercury, as described by the ancient poets, Homer, Virgil, Ovid.

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285. "A station like the herald Mercury  
 New-lighted on a heaven-kissing hill." *Ham.* iii. 4.—*T.*

286. "On Lebanon at first his foot he set  
 And shook his wings with roarie May-dew wet."  
*Fairfax, Godf. of Bul.* i. 14.—*N.*

Of Angels under watch, and to his state  
 And to his message high in honour rise ;  
 For on some message high they guessed him bound. 290  
 Their glittering tents he passed, and now is come  
 Into the blissful field, through groves of myrrh,  
 And flowering odours, cassia, nard, and balm,  
 A wilderness of sweets ; for Nature here  
 Wantoned as in her prime, and played at will  
 Her virgin fancies, pouring forth more sweet,  
 Wild above rule or art, enormous bliss.  
 Him, through the spicy forest onward come,  
 Adam discerned, as in the door he sat  
 Of his cool bower, while now the mounted sun 300  
 Shot down direct his fervid rays, to warm  
 Earth's inmost womb, more warmth than Adam needs ;  
 And Eve within, due at her hour, prepared  
 For dinner savoury fruits, of taste to please  
 True appetite, and not disrelish thirst  
 Of nectarous draughts between, from milky stream,

292. *field*, i.e. champain of Paradise (iv. 134) : comp. v. 136.

295. *her prime*, sc. of life, her spring.

296. *sweet*, i.e. sweetly.—*enormous bliss*, i.e. bliss without measure, *e norma*.

297. *Wild, etc.* The original editions placed a semicolon at *art*. Newton first made the correction.

298. *Him, etc.* The whole of what follows and the entertainment is founded on the visit of Jehovah and his angels to Abraham, *Gen.* xviii.

305. *not disrelish*, i.e. not take away thirst by their juices so as to leave no relish for liquids.

306. *milky stream*, i.e. stream whose waters were sweet as milk : see on *Sam. Agon.* v. 551.

307. *Berry, etc.*, sc. the must and meaths, v. 345.

289. "Utque viro Phœbi chorus assurexerit omnis."

*Virg. Buc.* vi. 66.—*N.*

294. "This sweet and merry month of May,  
 While Nature wantons in her prime."

*T. Watson, Ital. Madrigals, etc.*, 1590.—*T.*

298. "And the Lord appeared unto him in the plains of Mamre : and he sat in the tent-door, and he lift up his eyes and looked, and, lo, three men stood by him." *Gen.* xviii. 1.—*B.*

300. "Cælo et medium sol igneus orbem  
 Hauserat." *Virg. Geor.* iv. 426.—*K.*

"Nunc Phœbus utraque  
 Distat idem terra, finditque vaporibus arva."

*Ov. Met.* iii. 151.—*K.*

Berry or grape: to whom thus Adam called:

"Haste hither, Eve, and, worth thy sight, behold  
Eastward among those trees what glorious shape  
Comes this way moving; seems another morn 310  
Risen on mid-noon. Some great behest from Heaven  
To us perhaps he brings, and will vouchsafe  
This day to be our guest. But go with speed,  
And what thy stores contain bring forth, and pour  
Abundance, fit to honour and receive  
Our heavenly stranger. Well we may afford  
Our givers their own gifts, and large bestow  
From large bestowed, where Nature multiplies  
Her fertile growth, and by disburdening grows  
More fruitful, which instructs us not to spare." 320

To whom thus Eve:—"Adam, earth's hallowed mould,  
Of God inspired! small store will serve, where store,  
All seasons, ripe for use hangs on the stalk;  
Save what by frugal storing firmness gains  
To nourish, and superfluous moist consumes.  
But I will haste, and from each bough and brake,  
Each plant and juiciest gourd, will pluck such choice  
To entertain our Angel-guest, as he  
Beholding shall confess, that here on Earth  
God hath dispensed his bounties as in Heaven." 330

So saying, with despatchful looks in haste  
She turns, on hospitable thoughts intent,  
What choice to choose for delicacy best,  
What order, so contrived as not to mix

312. *vouchsafe*. In the original editions the word is uniformly, but incorrectly, spelt *voutsafe*, probably by the poet, *euphonia gratia*.

323. *All seasons*, i.e. at, or through all seasons; in the Latin and Italian form. He forgets, as elsewhere, that there was but one season at that time.

326. *brake*. He uses this word (spelt *break* in his own editions) as equivalent to *bush*. Its original meaning is said to be *fern*; Scot., *bracken*.

328. *as*, sc. that, a usual form at the time. In v. 330 it is, as well as.

333. *What choice, etc.*, i.e. on what, etc. He here combines the subst. and verb after the manner of the Classics.

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321. "And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life." *Gen.* ii. 7.—*K*.



Tastes, not well joined, inelegant, but bring  
 Taste after taste upheld with kindest change ;  
 Bestirs her then, and, from each tender stalk  
 Whatever earth, all-bearing mother, yields,  
 In India East or West, or middle shore,  
 In Pontus or the Punic coast, or where 340  
 Alcinoüs reigned, fruit of all kinds, in coat  
 Rough or smooth rined, or bearded husk, or shell,  
 She gathers, tribute large, and on the board  
 Heaps with unsparing hand. For drink the grape  
 She crushes, inoffensive must, and meaths  
 From many a berry, and from sweet kernels pressed  
 She tempers dulcet creams ; nor these to hold  
 Wants her fit vessels pure ; then strows the ground  
 With rose and odours from the shrub unfumed.

Meanwhile our primitive great sire, to meet 350  
 His godlike guest, walks forth, without more train  
 Accompanied than with his own complete  
 Perfections ; in himself was all his state,  
 More solemn than the tedious pomp that waits

339. *middle shore, etc.*, i.e. Anterior Asia and Europe, which lie in the middle between East and West India. By the fruits of Pontus he probably means peaches and cherries.

341. *Alcinoüs reigned*. Scheria, Corcyra, Corfu : see the *Odyssey*.

342. *rined*. We have here retained the orthography of the original editions (*rin'd*). It should properly be *rinded*, as a verb *to rine* could not be formed from *rind*. Spenser, however, whom the poet probably had in his mind, used the subst. *rine* (still used in some parts of England) :—

“ But now the grey moss marred his *rine*.” *Sh. Cal. Feb.* 111.

Editors in general give here the subst. *rind*.

345. *inoffensive*, i.e. innocuous. He probably makes a secret comparison with the wine after the Flood.—*meaths*. This and ‘creams’ are used by way of similarity.

348. *Wants*, i.e. is without, has not, *caret*.

“ *Caret* invidenda

*Sobrius aula.*” *Hor. Carm.* ii. 10, 7.—*K.*

“ *Caretque*

*Ripa vagis taciturna ventis.*” *Id. ib.* iii. 29, 23.—*K.*

*To want*, in v. 365, is to do without, dispense with.

349. *odours*, i.e. flowers of other odorous shrubs.—*unfumed*, i.e. that had not quite exhaled their scent. We join it with ‘odours.’

350. “ And when he saw them, he ran to meet them from the tent-door, and bowed himself toward the ground, and said,” etc. *Gen.* xviii. 2.

On princes, when their rich retinue long  
 Of horses led, and grooms besmeared with gold,  
 Dazzles the crowd, and sets them all agape.  
 Nearer his presence, Adam, though not awed,  
 Yet with submissive approach and reverence meek,  
 As to a superior nature, bowing low, 360  
 Thus said :—" Native of Heaven—for other place  
 None can than Heaven such glorious shape contain—  
 Since, by descending from the Thrones above,  
 Those happy places thou hast deigned awhile  
 To want, and honour these, vouchsafe with us,  
 Two only, who yet by sovran gift possess  
 This spacious ground, in yonder shady bower  
 To rest, and what the garden choicest bears  
 To sit and taste, till this meridian heat  
 Be over, and the sun more cool decline." 370

Whom thus the angelic Virtue answered mild :  
 " Adam, I therefore came ; nor art thou such  
 Created, or such place hast here to dwell,  
 As may not oft invite, though Spirits of Heaven,  
 To visit thee. Lead on then where thy bower  
 O'ershades ; for these mid-hours, till evening rise,  
 I have at will."—So to the silvan lodge  
 They came, that like Pomona's arbour smiled,  
 With flowerets decked, and fragrant smells ; but Eve,  
 Undecked save with herself, more lovely fair 380

371. *angelic Virtue*. The Virtues were, in the celestial hierarchy, a different class from the Archangels, to which Raphael properly belonged ; but Milton confounds the various classes, probably in imitation of the ancients, who thus confounded those of the Nymphs.

374. *invite*, sc. persons, even though they be Spirits of Heaven.—*where*, i.e. to where.

379. *fragrant smells*, i.e. the rose and odours, v. 349.

356. "Aurum vestibibus illitum." *Hor. Carm.* iv. 9, 14.—*H.*

357. "Nec varios inhiant pulchro testudine postea."

*Virg. Geor.* ii. 463.—*Jortin*.

361. "O, quam te memorem, virgo ? namque haud tibi vultus  
 Mortalis, nec vox hominem sonat. O dea certe."

*Æn.* i. 327.—*Th.*

Than wood-nymph, or the fairest goddess feigned  
 Of three that in mount Ida naked strove,  
 Stood to entertain her guest from Heaven ; no veil  
 She needed, virtue-proof ; no thought infirm  
 Altered her cheek. On whom the Angel *Hail* !  
 Bestowed, the holy salutation used  
 Long after to blest Mary, second Eve :

“ Hail, Mother of mankind, whose fruitful womb  
 Shall fill the world more numerous with thy sons,  
 Than with these various fruits the trees of God 390  
 Have heaped this table ! ”—Raised of grassy turf  
 Their table was, and mossy seats had round,  
 And on her ample square from side to side  
 All autumn piled, though spring and autumn here  
 Danced hand in hand. Awhile discourse they hold—  
 No fear lest dinner cool—when thus began  
 Our author :—“ Heavenly stranger, please to taste  
 These bounties, which our Nourisher, from whom  
 All perfect good, unmeasured out, descends,  
 To us for food and for delight hath caused 400  
 The earth to yield ; unsavoury food perhaps  
 To spiritual natures ; only this I know,  
 That one celestial Father gives to all.”

To whom the Angel :—“ Therefore what he gives—  
 Whose praise be ever sung—to Man, in part  
 Spiritual, may of purest Spirits be found  
 No ingrateful food ; and food alike those pure

382. *three*, i.e. Juno, Minerva, Venus. The Judgment of Paris.

384. *virtue-proof*, i.e. strong in virtue. The usual meaning of *proof* in composition is proof against, able to resist.

394. *though spring, etc.*, i.e. I might as well say spring, since there was no difference, there being but the one season.

396. *No fear, etc.* The familiarity of this phrase has certainly a disagreeable effect, and Milton himself may have been aware of it ; but his reverence for Scripture, in which such familiar phrases are not unfrequent, may have controlled his better judgement : see *Life*, p. 438.

404. *To whom, etc.* We have here the first hint of the poet's materialism, which is fully developed in Raphael's next speech.

386. “ And the angel came in unto her, and said, Hail, thou highly favoured. The Lord is with thee ; blessed art thou among women.” *Luke* i. 28.

Intelligent substances require,  
 As doth your rational ; and both contain  
 Within them every lower faculty 410  
 Of sense, whereby they hear, see, smell, touch, taste,  
 Tasting concoct, digest, assimilate,  
 And corporeal to incorporeal turn.  
 For know, whatever was created needs  
 To be sustained and fed ; of elements  
 The grosser feeds the purer, earth the sea,  
 Earth and the sea feed air, the air those fires  
 Ethereal, and as lowest first the moon ;  
 Whence in her visage round those spots, unpurged  
 Vapours not yet into her substance turned. 420  
 Nor doth the moon no nourishment exhale  
 From her moist continent to higher orbs.  
 The sun, that light imparts to all, receives  
 From all his alimantal recompense  
 In humid exhalations, and at even  
 Sups with the Ocean. Though in Heaven the trees  
 Of life ambrosial fruitage bear, and vines  
 Yield nectar ; though from off the boughs each morn  
 We brush mellifluous dews, and find the ground  
 Covered with pearly grain : yet God hath here 430  
 Varied his bounty so with new delights,  
 As may compare with Heaven ; and to taste  
 Think not I shall be nice." So down they sat,

413. *And corporeal.* Two trochees : see *Life*, p. 447.

419. *unpurged, etc.*, i.e. which are vapours not yet cleared and taken into her luminous surface.

425. *Sups with the ocean.* This must be regarded as a pure poetic expression ; for it belongs to the cosmology of the early days of Hellas, not to the Ptolemaic system.

430. *pearly grain*, i.e. manna.

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425. "The sun that measures heaven all day long,  
 At night doth bait his steeds the Ocean-waves among."  
*F. Q. i. 1, 32.—K.*  
 "He [Phœbus] a palace no less bright  
 Had to feast in every night  
 With the Ocean, where he rested  
 Safe, and in all state invested." *Jonson, Love Freed, etc.—K.*

And to their viands fell ; nor seemingly  
 The Angel, nor in mist, the common gloss  
 Of theologians ; but with keen despatch  
 Of real hunger, and concoctive heat  
 To transubstantiate ; what redounds transpires  
 Through Spirits with ease : nor wonder : if by fire  
 Of sooty coal the empiric alchemist 440  
 Can turn, or holds it possible to turn,  
 Metals of drossiest ore to perfect gold  
 As from the mine. Meanwhile at table Eve  
 Ministered naked, and their flowing cups

434. *nor seemingly, etc.* The same Raphael said to Tobit and his son : " All these days did I appear unto you, but I did neither eat nor drink, but you did see a vision." *Tob.* xii. 19. Josephus says of the angels whom Abraham entertained, that " they made a show of eating ;" the Targumists held the same opinion, and they have been followed by some of the Fathers and modern Divines. But Milton understood the text literally, and Newton observes that it is said plainly that on that occasion the angels (he should have added Jehovah) *did eat*.

438. *To transubstantiate*, i.e. to turn into his substance.—*what redounds*. He thus hints that Spirits have no excrements.

439. *nor wonder*, i.e. nor wonder ye at it, or it is no wonder.—*if by fire*. The point of comparison is this : as by means of the heat produced by coal, the alchemist can drive off the grosser particles and leave the pure gold remaining ; so the internal heat of the angelic body drives off through the pores the innutritious particles of the food ; in both cases the process is invisible. It appears from this that Milton did not absolutely deny the possibility of the transmutation of metals. This however is no reproach to him, for some years later the great Newton himself devoted much of his time to this pursuit. At that time the essential differences of the metals was unknown, and they were not unreasonably regarded as only various forms of one substance, and hence there appeared no absurdity in supposing that, by a change of accidents, one metal might be changed into another. In fact, this very notion has been revived by some eminent chemists of the present day.—*empiric*. He uses this word here in its original sense of experimenting (from *ἐμπειρία*).

434. " And supper ready dight they to it fell  
 With small ado, and nature satisfied,  
 The which doth little crave contented to abide." *F. Q.* vi. 9, 17.—*K.*

443. " Huc veniet Messala meus, cui dulcia poma  
 Delia selectis detrahet arboribus ;  
 Et, tantum venerata virum, hunc sedula curet,  
 Huic paret, atque epulas ipsa ministra gerat."

*Tibull.* i. 5, 29.—*St.*

With pleasant liquors crowned. O innocence  
 Deserving Paradise ! if ever, then,  
 Then had the sons of God excuse to have been  
 Enamoured at that sight ; but in those hearts  
 Love unlibidinous reigned, nor jealousy  
 Was understood, the injured lover's hell. 450

Thus when with meats and drinks they had sufficed,  
 Not burdened nature, sudden mind arose  
 In Adam not to let the occasion pass,  
 Given him by this great conference, to know  
 Of things above his world, and of their being  
 Who dwell in Heaven, whose excellence he saw  
 Transcend his own so far, whose radiant forms,  
 Divine effulgence, whose high power so far  
 Exceeded human, and his wary speech  
 Thus to the empyreal minister he framed : 460

" Inhabitant with God, now know I well  
 Thy favour, in this honour done to Man,  
 Under whose lowly roof thou hast vouchsafed  
 To enter, and these earthly fruits to taste,  
 Food not of Angels, yet accepted so,  
 As that more willingly thou couldst not seem  
 At Heaven's high feasts to have fed : yet what compare !"

To whom the winged Hierarch replied :  
 " O Adam, one Almighty is, from whom  
 All things proceed, and up to him return, 470  
 If not depraved from good, created all  
 Such to perfection, one first matter all,

445. *crowned*, i.e. filled to the brim ; what the French term *rouge bord*.

447. *Then had, etc.* Hinting at the opinion that the good angels were the ' sons of God ' in *Gen.* vi. 2. See on xi. 573.

449. *nor jealousy*, sc. on the part of Adam.

458. *Divine effulgence*, sc. which were.

468. *To whom, etc.* For the doctrine contained in this speech see *Life of Milton*, p. 220.

472. *Such*, i.e. good.—*to perfection*, i.e. with a view to perfection.

445. Κούροι μὲν κρητῆρας ἐπεστέφαντο ποτοῖο. *Il.* i. 470.—*N.*

" Et socii cratera coronant." *Virg. Geor.* ii. 528.—*N.*

451. Αὐτὰρ ἐπεὶ πόσιος καὶ ἐσθλῆτος ἐξ ἔργου ἔστω. *Il.* i. 469.—*N.*

Indued with various forms, various degrees  
 Of substance, and, in things that live, of life ;  
 But more refined, more spiritous, and pure,  
 As nearer to him placed or nearer tending,  
 Each in their several active spheres assigned,  
 Till body up to spirit work, in bounds  
 Proportioned to each kind. So from the root  
 Springs lighter the green stalk, from thence the leaves  
 More aery, last the bright consummate flower 481  
 Spirits odorous breathes : flowers and their fruit,  
 Man's nourishment, by gradual scale sublimed,  
 To vital spirits aspire, to animal,  
 To intellectual ; give both life and sense,  
 Fancy and understanding ; whence the soul  
 Reason receives, and reason is her being,  
 Discursive, or intuitive ; discourse  
 Is ofttest yours, the latter most is ours,  
 Differing but in degree, of kind the same. 490  
 Wonder not then what God for you saw good  
 If I refuse not, but convert, as you,  
 To proper substance. Time may come when men  
 With Angels may participate, and find  
 No inconvenient diet, nor too light fare ;  
 And from these corporal nutriments perhaps  
 Your bodies may at last turn all to spirit,  
 Improved by tract of time, and winged ascend  
 Ethereäl, as we, or may at choice  
 Here or in heavenly Paradises dwell ; 500

482. *Spirits odorous, etc.* Commencing with two trochees : comp. v. 418.

484. *To vital, etc.* By *vital* is meant the life common to plants and animals ; by *animal*, that common to animated beings ; by *intellectual*, that common to men and angels.

488. *Discursive, or intuitive.* The difference between these is in degree rather than in kind. Intuition (from *intueor*) is quick and rapid, as we say of some that they see things at a glance ; discourse (*discursus*), the passing from one point to another by process of reasoning, is more slow and gradual. Hence we may see that Shakespeare's "discourse of reason" (*Ham.* i. 2) is a perfectly correct expression. Montaigne also has "discours de raison."

494. *and find*, sc. the food of angels.

496. *And from*, i.e. and in consequence of.

If ye be found obedient, and retain  
 Unalterably firm his love entire,  
 Whose progeny you are. Meanwhile enjoy  
 Your fill what happiness this happy state  
 Can comprehend, incapable of more."

To whom the patriarch of mankind replied :  
 "O favourable Spirit, propitious guest,  
 Well hast thou taught the way that might direct  
 Our knowledge, and the scale of nature set  
 From centre to circumference ; whereon, 510  
 In contemplation of created things,  
 By steps we may ascend to God. But say,  
 What meant that caution joined, *If ye be found*  
*Obedient* ? can we want obedience then  
 To him, or possibly his love desert ?  
 Who formed us from the dust, and placed us here,  
 Full to the utmost measure of what bliss  
 Human desires can seek or apprehend."

To whom the Angel :—"Son of Heaven and Earth,  
 Attend ! That thou art happy, owe to God ; 520  
 That thou continuest such, owe to thyself,  
 That is, to thy obedience ; therein stand.  
 This was that caution given thee ; be advised.  
 God made thee perfect, not immutable ;  
 And good he made thee, but to persevere  
 He left it in thy power ; ordained thy will  
 By nature free, not overruled by fate  
 Inextricable, or strict necessity.  
 Our voluntary service he requires,  
 Not our necessitated ; such with him 530  
 Finds no acceptance, nor can find ; for how

509. *and the scale, etc.* The Angel had said (v. 469), 'One Almighty is, from whom all things proceed, and up to him return,' an idea possibly suggested by the descent and ascent of the angels on the ladder (*scala*) in the dream of Jacob. The figure is therefore continued here, God being regarded as at the one extremity and brute matter at the other ; but as the tendency is on all sides alike, he uses the figure of a circle with its centre and radii.

503. "For we are also his offspring." *Acts* xvii. 28.—*N.*



Can hearts not free be tried, whether they serve  
 Willing or no? who will but what they must  
 By destiny, and can no other choose.  
 Myself and all the angelic host, that stand  
 In sight of God enthroned, our happy state  
 Hold, as you yours, while our obedience holds;  
 On other surety none; freely we serve,  
 Because we freely love, as in our will  
 To love or not; in this we stand or fall. 540  
 And some are fallen, to disobedience fallen,  
 And so from Heaven to deepest Hell. Oh, fall  
 From what high state of bliss into what woe!"

To whom our great progenitor:—"Thy words  
 Attentive, and with more delighted ear,  
 Divine instructor, I have heard, than when  
 Cherubic songs by night from neighbouring hills  
 Aerial music send; nor knew I not  
 To be both will and deed created free.

Yet that we never shall forget to love 550  
 Our Maker, and obey him whose command  
 Single is yet so just, my constant thoughts  
 Assured me, and still assure; though what thou tellest  
 Hath passed in Heaven, some doubt within me move,  
 But more desire to hear, if thou consent,  
 The full relation, which must needs be strange,  
 Worthy of sacred silence to be heard.  
 And we have yet large day, for scarce the sun  
 Hath finished half his journey, and scarce begins  
 His other half in the great zone of heaven." 560

Thus Adam made request; and Raphaël,  
 After short pause assenting, thus began:

536. *In sight, etc.*, i.e. before the throne of God.

539. *as in our will*, i.e. as it is in our will.

547. *Cherubic songs, etc.* See iv. 680 *seq.*

557. "Utrumque sacro digna silentio  
 Mirantur umbrae dicere." *Hor. Carm.* ii. 13, 29.—*R.*

568. "Sit mihi fas audita loqui; sit numine vestro  
 Pandere res alta terra et caligine mersas." *Æn.* vi. 266.—*St.*

"High matter thou enjoimest me, O prime of men,  
 Sad task and hard; for how shall I relate  
 To human sense the invisible exploits  
 Of warring Spirits? how, without remorse,  
 The ruin of so many glorious once,  
 And perfect while they stood? how last unfold  
 The secrets of another world, perhaps  
 Not lawful to reveal? Yet for thy good 570  
 This is dispensed; and what surmounts the reach  
 Of human sense I shall delineate so,  
 By likening spiritual to corporal forms,  
 As may express them best. Though what if Earth  
 Be but the shadow of Heaven, and things therein  
 Each to other like, more than on Earth is thought!

"As yet this World was not, and Chaos wild  
 Reigned where these heavens now roll, where earth now  
 Upon her centre poised; when on a day— [rests  
 For time, though in eternity, applied 580  
 To motion, measures all things durable  
 By present, past, and future—on such day  
 As Heaven's great year brings forth, the empyreal host  
 Of Angels, by imperial summons called,  
 Innumerable before the Almighty's throne  
 Forthwith from all the ends of Heaven appeared,  
 Under their hierarchs in orders bright.  
 Ten thousand thousand ensigns high advanced,  
 Standards and gonfalons, 'twixt van and rear,

563. *High matter, etc.* He had here in his mind *Æn.* ii. 1; vi. 264.

567. *remorse.* See on v. 134.

574. *Though what if Earth, etc.* See *Life of Milton*, p. 456. That elegant poet, Drummond of Hawthornden, has developed this idea very fully and beautifully in the concluding *Song* of his Poems.

580. *For time, etc.* He seems to mean that as time here is measured by the motion of the celestial luminaries, so in Heaven there is some kind of motion also to which it is applied, i.e. joined: see on iv. 264.

583. *great year.* This expression was suggested by the *Annus Magnus* of the Platonists, at the end of which the heavenly bodies all return to their first position; but it seems only to mean a different and a longer space of time than that of earth. How there could be any year on earth while there was only one season the poet never thought of inquiring.

589. *gonfalons*, i.e. standards; *gonfaloni*, It.

Stream in the air, and for distinction serve 590  
 Of hierarchies, of orders, and degrees ;  
 Or in their glittering tissues bear emblazed  
 Holy memorials, acts of zeal and love  
 Recorded eminent. Thus when in orbs  
 Of circuit inexpressible they stood,  
 Orb within orb, the Father infinite,  
 By whom in bliss embosomed sat the Son,  
 Amidst as from a flaming mount, whose top  
 Brightness had made invisible, thus spake :  
 “ Hear, all ye Angels, progeny of light, 600  
 Thrones, Dominations, Princedoms, Virtues, Powers,  
 Hear my decree, which unrevoked shall stand.  
 This day I have begot whom I declare  
 My only Son, and on this holy hill  
 Him have anointed, whom ye now behold  
 At my right-hand ; your head I him appoint ;  
 And by myself have sworn, to him shall bow  
 All knees in Heaven, and shall confess him Lord.  
 Under his great vicegerent reign abide,  
 United as one individual soul, 610  
 For ever happy. Him who disobeys

592. *glittering tissues*. See Final Note on *Comus*.

593. *Holy memorials*, i.e. representations of remarkable acts of faith and love wrought in their tissues. Dunster is perhaps not wrong in supposing that this image was suggested by the recollection of the religious processions he had witnessed in Italy.

594. *Thus when in orbs, etc.* See Dante, *Paradiso*, canto xxviii.

595. *inexpressible*, i.e. too large to be expressed.

598. *Amidst*, i.e. in the centre point of the orbs.

600. *Hear, etc.* See *Life of Milton, Pneumatology*.

602. *unrevoked*, i.e. irrevocable: see Final Note on Book I.

600. Κέκλυτέ μεν, πάντες τε θεοί, πᾶσαι τε θείαναι,  
 “Ὅφρ’ εἶπω τὰ με θυμὸς ἐνὶ στήθεσσι κελεύει. *Il.* viii. 5.—K.

602. “I will declare the decree: the Lord hath said unto me, Thou art my son, this day have I begotten thee.” *Ps.* ii. 7.

604. “Yet have I set my king upon my holy hill.” *Ib.* 6.

606. “The Lord said to my Lord, Sit thou at my right-hand.” *Ps.* cx. 1.  
 “Which is the head, Christ.” *Eph.* iv. 15.

607. “I have sworn by myself.” *Gen.* xxii. 16 ; *Is.* xlv. 23. “That at the name of Jesus every knee should bow, of things in heaven ; . . . and every tongue confess that Jesus Christ is Lord.” *Phil.* ii. 10, 11.

Me disobeys, breaks union, and that day,  
Cast out from God and blessed vision, falls  
Into utter darkness, deep engulfed, his place  
Ordained without redemption, without end.'

"So spake the Omnipotent, and with his words  
All seemed well pleased; all seemed, but were not all.  
That day, as other solemn days, they spent  
In song and dance about the sacred hill,  
Mystical dance, which yonder starry sphere 620  
Of planets, and of fixed, in all her wheels  
Resembles nearest, mazes intricate,  
Eccentric, intervolved, yet regular  
Then most, when most irregular they seem;  
And in their motions harmony divine  
So smooths her charming tones, that God's own ear  
Listens delighted. Evening now approached—  
For we have also our evening and our morn,  
We ours for change delectable, not need—  
Forthwith from dance to sweet repast they turn 630  
Desirous. All in circles as they stood,  
Tables are set, and on a sudden piled  
With Angels' food, and rubied nectar flows  
In pearl, in diamond, and massy gold,  
Fruit of delicious vines, the growth of Heaven.  
On flowers reposed, and with fresh flowerets crowned,  
They eat, they drink, and in communion sweet  
Quaff immortality and joy, secure

620. *sphere*, i.e. the sphyry heaven.

621. *wheels*, i.e. revolutions.

625. *And, etc.*, i.e. the music of the spheres.

631. *Desirous*. We have placed a period here for the original comma.—*All, etc.*, as they all stood in their appropriate orbs, *v.* 594.

633. *rubied nectar*, i.e. nectar the colour of rubies, the *ρέκραρ ἐρυθρὸν* of Homer, *Il.* xix. 38.

637. In the first edition there was only—

"They eat, they drink, and with refection sweet

Are filled before the all-bounteous King, who showered."

In the second edition the poet gave the passage in its present form.

638. *secure*, i.e. without danger of. A Latinism.—*only*, i.e. alone: see on

637. "We took sweet counsel together." *Ps.* lv. 14.—*K.*

Of surfeit, where full measure only bounds  
Excess, before the all-bounteous King, who showered 640  
With copious hand, rejoicing in their joy.

"Now when ambrosial night, with clouds exhaled  
From that high mount of God, whence light and shade  
Spring both, the face of brightest Heaven had changed  
To grateful twilight—for night comes not there  
In darker veil—and roseate dews disposed  
All but the unsleeping eyes of God to rest;  
Wide over all the plain, and wider far  
Than all this globous Earth in plain outspread—  
Such are the courts of God—the angelic throng, 650  
Dispersed in bands and files, their camp extend  
By living streams among the trees of life,  
Pavilions numberless, and sudden reared,  
Celestial tabernacles, where they slept  
Fanned with cool winds; save those who, in their course,  
Melodious hymns about the sovran throne

v. 5. The meaning is, excess is prevented by abundance not by deficiency, the angels being supposed to be too moderate and too wise to commit it.

640. *showered*, sc. the food, alluding chiefly to the manna.

642. *exhaled*. This part. belongs to *clouds*, not to *night*.

646. *roseate dews*. *Roseate* refers either to the hue or the fragrance of the rose. Of the latter sense we have the following instance in *The Castle of Indolence* (ii. 10): "The *roseate* breath of orient day;" but as fragrance could not be predicated of dew, we must here look to colour. Now the Latin poets used *roseus* of the light of the dawn and the rising sun; ex. gr. "Dum *rosea* face sol inferret lumina cælo." *Lucr.* v. 974. Milton then probably had in his mind the idea of the dewdrops struck by this rosy light and refracting it in all its prismatic radiance, but the poet forgot that the season was night; unless he used *roseate* as a constant epithet of the dew.

655. *courses*. See on iv. 561. He had the Temple-service in view, or perhaps as Todd thinks, the choral service in cathedrals. But though he might admire this at the time when he wrote *Il Penseroso*, we doubt if he would do so at the date of *Paradise Lost*.

642. Ἀμβροσίην διὰ νύκτα. *Il.* ii. 57.—*N.*

647. "He that keepeth Israel shall neither slumber nor sleep." *Ps.* cxxi. 4.

Ἄλλοι μὲν βα θεοί τε καὶ ἄνθρωποι ἱπποκορυσταί,

εἶδον παννύχιοι, Δία δ' οὐκ ἔχε νήδυμος ὕπνος. *Il.* ii. 1.—*N.*

652. "And he shewed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb; . . . and on either side of the river was the tree of life." *Rev.* xxii. 1.—*K.*

Alternate all night long. But not so waked  
 Satan—so call him now, his former name  
 Is heard no more in Heaven. He of the first,  
 If not the first Archangel, great in power, 660  
 In favour, and pre-eminence, yet fraught  
 With envy against the Son of God, that day  
 Honoured by his great Father, and proclaimed  
 Messiah, King anointed, could not bear  
 Through pride that sight, and thought himself impaired.  
 Deep malice thence conceiving and disdain,  
 Soon as midnight brought on the dusky hour  
 Friendliest to sleep and silence, he resolved  
 With all his legions to dislodge, and leave  
 Unworshipped, unbeyed, the throne supreme, 670  
 Contemptuous; and his next subordinate  
 Awakening, thus to him in secret spake:

“ ‘Sleepest thou, companion dear? what sleep can close  
 Thy eyelids? and rememberest what decree,  
 Of yesterday, so late hath passed the lips  
 Of Heaven’s Almighty. Thou to me thy thoughts  
 Wast wont, I mine to thee was wont to impart;  
 Both waking we were one; how then can now  
 Thy sleep dissent? New laws thou seest imposed;  
 New laws from him who reigns new minds may raise 680  
 In us who serve, new counsels, to debate  
 What doubtful may ensue.—More in this place  
 To utter is not safe. Assemble thou  
 Of all those myriads which we lead the chief;  
 Tell them that by command, ere yet dim night

664. *King anointed.* The translation, as usual, of Messiah.

671. *his next subordinate.* Probably Beelzebub: comp. i. 84.

678. *Sleepest, etc.* He may have had here in his mind the speech of the ghost of Patroclus to Achilles, *Il.* xxiii. 69 seq.

682. *doubtful*, so. it is.

684. *the chief*, i.e. the chiefs, the commanders, the ‘regent powers,’ v. 997.

678. Εἴδεις, Ἀτρεὺς υἱὲ δαίφρονος, ἱπποδάμοιο;  
 Οὐ χρὴ παννύχιον εἶδεν, κ.τ.λ. *Il.* ii. 23.—K.

676. Οὐ μὲν γὰρ ζῶσι γὰρ φίλων ἀπάνευθεν ἐταίρων  
 Βουλὰς ἐζόμενοι βουλευόμεν. *Il.* xxiii. 77.—K.

Her shadowy cloud withdraws, I am to haste,  
 And all who under me their banners wave,  
 Homeward with flying march, where we possess  
 The quarters of the North ; there to prepare  
 Fit entertainment to receive our King,  
 The great Messiah, and his new commands,  
 Who speedily through all the hierarchies  
 Intends to pass triumphant, and give laws.'

690

"So spake the false Archangel, and infused  
 Bad influence into the unwary breast  
 Of his associate. He together calls,  
 Or several one by one, the regent Powers,  
 Under him regent ; tells, as he was taught,  
 That, the Most High commanding, now ere night,  
 Now ere dim night had disencumbered Heaven,  
 The great hierarchal standard was to move ;  
 Tells the suggested cause, and casts between  
 Ambiguous words and jealousies, to sound  
 Or taint integrity. But all obeyed  
 The wonted signal, and superior voice  
 Of their great Potentate ; for great indeed  
 His name, and high was his degree in Heaven.  
 His countenance, as the morning-star that guides  
 The starry flock, allured them, and with lies  
 Drew after him the third part of Heaven's host.

700

710

694. *So spake, etc.* He may have had in his mind here the commencement of the tenth book of the *Iliad*, where Agamemnon sends Menelaus to summon the Achæan chiefs to a meeting outside of the trenches.

696. *He together, etc.*, i.e. he collects some, he addresses others singly.

698. *Under him*, i.e. under Satan.

700. *had*, i.e. should have.—*disencumbered*, cleared off from, *sgombrò*, It.

710. *Drew*. Dunster understands *he* as the nom. to this verb ; but we rather think it is *countenance*, though the grammar is not strictly correct, unless by *lies* we understand its fallacious appearance.

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689. "I will exalt my throne above the stars of God. I will also sit upon the mount of the congregation in the sides of the north." *Is.* xiv. 12.—*N.*

702.

"Hinc spargere voces

In vulgum ambiguas." *Rn.* ii. 98.—*N.*

708. "And guided them by the skilfulness of his hands." *Ps.* lxxviii. 72.—*K.*

"Meanwhile the eternal eye, whose sight discerns  
 Abstrusest thoughts, from forth his holy mount,  
 And from within the golden lamps that burn  
 Nightly before him, saw without their light  
 Rebellion rising,—saw in whom, how spread  
 Among the Sons of Morn, what multitudes  
 Were banded to oppose his high decree;  
 And smiling to his only Son thus said:

"Son, thou in whom my glory I behold  
 In full resplendence, Heir of all my might, 720  
 Nearly it now concerns us to be sure  
 Of our omnipotence, and with what arms  
 We mean to hold what anciently we claim  
 Of deity or empire: such a foe  
 Is rising, who intends to erect his throne  
 Equal to ours, throughout the spacious North;  
 Nor so content, hath in his thought to try  
 In battle what our power is, or our right.  
 Let us advise, and to this hazard draw  
 With speed what force is left, and all employ 730  
 In our defence, lest unawares we lose  
 This our high place, our sanctuary, our hill."

"To whom the Son with calm aspect and clear,  
 Lightning divine, ineffable, serene,

712. *Abstrusest*, i.e. most hidden, secret, put out of the way, *abstrusus*.

722. *and with what arms*, sc. to consider, determine. Zeugma.

734. *Lightning*. We take this as a participle.

"Upon his *lightning* brow Love proudly sitting  
 Flames out in power, shines out in majesty."

*P. Fletcher, Purp. Is. xii. 78.—T.*

It is said however of an Angel, "His face as the appearance of *lightning*." *Dan.*  
*x. 6*: comp. *Mat. xxviii. 3.—N.*

713. "And there were seven lamps of fire burning before the throne." *Rev.*  
*iv. 5.—N.*

716. "How art thou fallen from heaven, O Lucifer, son of the morn!" *Is.*  
*xiv. 12.—T.*

719. "Whom he hath appointed Heir of all things, . . . being the brightness  
 of his glory." *Heb. i. 2.*

731. "And now, lest he put forth his hand, and take also of the tree of life,  
 and eat, and live for ever." *Gen. iii. 22.—K.*



Made answer :—' Mighty Father, thou thy foes  
 Justly hast in derision, and secure  
 Laughest at their vain designs and tumults vain,  
 Matter to me of glory, whom their hate  
 Illustrates, when they see all regal power  
 Given me to quell their pride, and in event 740  
 Know whether I be dextrous to subdue  
 Thy rebels, or be found the worst in Heaven.'

"So spake the Son; but Satan with his powers  
 Far was advanced on winged speed, a host.  
 Innumerable as the stars of night,  
 Or stars of morning, dewdrops which the sun  
 Impearls on every leaf and every flower.  
 Regions they passed, the mighty regencies  
 Of Seraphim and Potentates and Thrones  
 In their triple degrees; regions to which 750  
 All thy dominion, Adam, is no more  
 Than what this garden is to all the earth  
 And all the sea, from one entire globose  
 Stretched into longitude; which having passed  
 At length into the limits of the North  
 They came, and Satan to his royal seat  
 High on a hill, far blazing, as a mount  
 Raised on a mount, with pyramids and towers  
 From diamond quarries hewn and rocks of gold,

739. *Illustrates*, i.e. makes illustrious. In this and the following verbs the present is used for the future.

741. *dextrous*, i.e. expert, knowing how, *destro*, It.

742. *be found*, i.e. prove to be.

750. *In their, etc.* This line, it will be observed, contains but two iambs.

753. *from one, etc.*, i.e. out of one: comp. v. 649.

759. *From diamond, etc.* Sir Thomas Herbert (Travels, p. 88), when speaking of the diamond-mines of Golconda, says, "The mine is a large rock under

736. "He that sitteth in the heavens shall laugh: the Lord shall have them in derision." *Ps.* ii. 4.—*N.*

746. "From the womb of the morning: thou hast the dew of thy youth." *Ps.* cx. 3.—*K.*

759. "But all of diamond, perfect, pure, and clean  
 It framed was, one massy, entire mould,  
 Hewn out of adamant rock with engines keen."

*P. Q.* i. 7, 23.—*K.*

The palace of great Lucifer—so call 760  
 That structure in the dialect of men  
 Interpreted—which not long after he,  
 Affecting all equality with God,  
 In imitation of that mount whereon  
 Messiah was declared in sight of Heaven,  
 The Mountain of the Congregation called ;  
 For thither he assembled all his train,  
 Pretending so commanded to consult  
 About the great reception of their king  
 Thither to come ; and with calumnious art 770  
 Of counterfeited truth thus held their ears :

““ Thrones, Dominations, Princedoms, Virtues, Powers..  
 If these magnificent titles yet remain  
 Not merely titular, since by decree  
 Another now hath to himself engrossed  
 All power, and us eclipsed, under the name  
 Of King anointed ; for whom all this haste  
 Of midnight-march, and hurried meeting here,  
 This only to consult how we may best,  
 With what may be devised of honours new, 780  
 Receive him, coming to receive from us  
 Knee-tribute yet unpaid, prostration vile,  
 Too much to one, but double how endured

part of that mountain which extends toward Balaguata.” The dramatists make frequent allusion to this site of the diamond.

“I know then, diamonds,  
 By your sole industry, patience, and labour,  
 Forced from steep rocks.” *Fletcher, Eld. Broth.* v. 1.—*K.*

“Whose reputation, like a diamond  
 Cut newly from the rock, women with envy,  
 And men with covetous desires look up at.”

*Id. Fair Maid of Inn*, i. 1.—*K.*

“Nor diamonds  
 Drawn from steep rocks with danger.”

*Massinger, Maid of Hon.* iii. 3.—*K.*

772. *Thrones, etc.* It is evident there is a break at the end of this line.

766. “The mount of the congregation, in the sides of the north.” *Is.* xiv. 13.  
 —*N.*

782. “And had the tribute of his supple knee.” *Rich. II.* i. 4.—*T.*

To one and to his image now proclaimed?  
 But what if better counsels might erect  
 Our minds, and teach us to cast off this yoke!  
 Will ye submit your necks, and choose to bend  
 The supple knee?—ye will not, if I trust  
 To know ye right, or if ye know yourselves,  
 Natives and sons of Heaven, possessed before  
 By none; and if not equal all, yet free,  
 Equally free; for orders and degrees  
 Jar not with liberty, but well consist.  
 Who can in reason then, or right, assume  
 Monarchy over such as live by right  
 His equals, if in power and splendour less,  
 In freedom equal? or can introduce  
 Law and edict on us, who without law  
 Err not? much less for this to be our Lord,  
 And look for adoration, to the abuse  
 Of those imperial titles, which assert  
 Our being ordained to govern, not to serve.'

790

800

"Thus far his bold discourse without control  
 Had audience, when among the Seraphim  
 Abdiel, than whom none with more zeal adored

785. *erect, etc.* From the Latin *erigere animos*.

787. *submit*, i.e. put under, *submitto*.

788. *if I trust, etc.*, i.e. If, as I trust, I know you rightly.—*know yourselves*, sc. to be what ye are.

790. *sons of Heaven*, i.e. the original inhabitants of Heaven; like the phrase, children of the land: comp. v. 863.—*possessed*, i.e. owned, inhabited. As much as to say, You are the aborigines, have therefore no superior lord. The ideas seem to be feudal.

792. *Jar not*, i.e. discord not. A figure taken from music. Newton quotes, in illustration,—

"For government, though high and low and lower,  
 Put into parts, doth keep in one consent;  
 Congreering in a full and natural close,  
 Like music." *Hen. V.* i. 2.

798. *who without law, etc.* Because the object of law being to prevent or to punish offences, it is not consonant to reason to introduce a law where there is no occasion for it. There seems to be an allusion to "The law entered that the offence might abound." *Rom.* v. 20.—*much less*, sc. reason is there.—*this, others*. Probably in contempt, this new person, this upstart.

800. *abuse*, i.e. insult, depreciation.

801. *Of those, etc.*, i.e. Thrones, Dominations, etc., v. 772.

The Deity, and divine commands obeyed,  
 Stood up, and, in a flame of zeal severe,  
 The current of his fury thus opposed :

“ O argument blasphemous, false, and proud !

Words which no ear ever to hear in Heaven 810

Expected ! least of all from thee, ingrate,

In place thyself so high above thy peers.

Canst thou with impious obloquy condemn

The just decree of God ? pronounced and sworn,

That to his only Son, by right indued

With regal sceptre, every soul in Heaven

Shall bend the knee, and in that honour due

Confess him rightful King. Unjust, thou sayest,

Flatly unjust, to bind with laws the free,

And equal over equals to let reign, 820

One over all with unsucceeded power.

Shalt thou give law to God ? shalt thou dispute

With Him the points of liberty ? who made

Thee what thou art, and formed the Powers of Heaven

Such as he pleased, and circumscribed their being.

Yet, by experience taught, we know how good,

And of our good and of our dignity

How provident he is, how far from thought

To make us less, bent rather to exalt

Our happy state, under one head more near 830

United. But, to grant it thee unjust

That equal over equals monarch reign—

Thyself, though great and glorious, dost thou count,

Or all angelic nature joined in one,

Equal to him, begotten Son ? by whom

805. *Abdiel, etc.* His name signifies, Servant of God.

807. *flame.* Alluding to his being a Seraph.

821. *unsucceeded*, i.e. not to be succeeded, in which there is no succession, as his reign is everlasting.

822. “ Who art thou that repliest against God ? Shall the thing formed say to him that formed it, Why hast thou made me thus ? ” *Rom.* ix. 20.—*G.*

830. “ He might gather together all things in Christ, both which are in heaven and which are on earth.” *Ep̃h.* i. 10.—*K.*

835. “ For by him were all things created that are in heaven, . . . whether they be Thrones, or Dominations, or Principalities, or Powers.” *Col.* i. 16.—*N.*

As by his Word the mighty Father made  
 All things, even thee; and all the Spirits of Heaven  
 By him created in their bright degrees,  
 Crowned them with glory, and to their glory named  
 Thrones, Dominations, Princedoms, Virtues, Powers . . .  
 Essential Powers; nor by his reign obscured, 841  
 But more illustrious made; since he the head  
 One of our number thus reduced becomes;  
 His laws our laws; all honour to him done  
 Returns our own. Cease then this impious rage,  
 And tempt not these; but hasten to appease  
 The incensed Father, and the incensed Son,  
 While pardon may be found, in time besought.'

"So spake the fervent Angel; but his zeal  
 None seconded, as out of season judged, 850  
 Or singular and rash, whereat rejoiced  
 The Apostate, and more haughty thus replied:

'That we were formed then sayest thou? and the work  
 Of secondary hands, by task transferred  
 From Father to his Son? strange point, and new!  
 Doctrine which we would know whence learned. Who saw  
 When this creation was? rememberest thou  
 Thy making, while the Maker gave thee being?  
 We know no time when we were not as now;  
 Know none before us, self-begot, self-raised 860  
 By our own quickening power, when fatal course  
 Had circled his full orb, the birth mature

842. *since he the head, etc.* This place is difficult to understand, and the commentators of course give no aid. It seems to be that as earthly kings are of the same nature as their subjects, so the Son, who is the head, by becoming king over the angels, lowered himself down, as it were, to their nature, and thus, as it were, raised them to his. The poet's favourite text, *Phil.* ii. 6, may have influenced him in the formation of this theory.

861. *fatal course*, i.e. the course of fate.

862. *the birth mature, etc.*, i.e. born when heaven was mature, ripe for such a production.

839. "Thou hast crowned him with glory." *Ps.* viii. 5.—*K.*

847. "Kiss the Son, lest he be angry, and ye perish from the way, when his wrath is kindled but a little." *Ps.* ii. 12.—*K.*

848. "Seek ye the Lord while he may be found." *Is.* lv. 6.—*G.*

Of this our native Heaven, ethereal sons.  
 Our puissance is our own ; our own right-hand  
 Shall teach us highest deeds, by proof to try  
 Who is our equal. Then thou shalt behold  
 Whether by supplication we intend  
 Address, and to begirt the almighty throne  
 Beseeching or besieging. This report,  
 These tidings carry to the anointed King ;  
 And fly, ere evil intercept thy flight.' 870

" He said ; and, as the sound of waters deep,  
 Hoarse murmur echoed to his words applause  
 Through the infinite host ; nor less for that  
 The flaming Seraph, fearless though alone,  
 Encompassed round with foes, thus answered bold :

" O alienate from God ! O Spirit accursed,  
 Forsaken of all good ! I see thy fall  
 Determined, and thy hapless crew involved  
 In this perfidious fraud, contagion spread 880  
 Both of thy crime and punishment. Henceforth  
 No more be troubled how to quit the yoke  
 Of God's Messiah ; those indulgent laws  
 Will not be now vouchsafed ; other decrees  
 Against thee are gone forth without recall ;

869. *Beseeching, etc.* Another jingle, but in its proper place, according to the poet's idea.

880. *perfidious fraud*, i.e. guilt of perfidy ; *fraus, frode*, It.

864. "Our lips are our own : who is lord over us ?" *Ps.* xii. 4.—*G.* "Thine own right-hand shall teach thee terrible things." *Ps.* xlv. 4.

"Dextra mihi deus, et telum quod missile libro." *Bn.* x. 773.—*B.*

871. 'Ἄλλ' ἴθι μὴ μ' ἐρέθιζε σαώτερος ὧς κε νέηαι. *Il.* i. 32.—*K.*

872. "And I heard as it were the voice of a great multitude, and as the voice of many waters, . . . saying, Alleluia !" *Rev.* xix. 6.—*N.*

'Ὡς ἔφατ' Ἀργεῖοι δὲ μέγ' ἴαχον, ὥς ὅτε κύμα  
 Ἀκτῇ ἐφ' ὤψηλῃ, ὅτε κινήσει Νότος ἑλθὼν  
 Προβλήτι σκοπέλῳ. *Il.* ii. 394.—*St.*

875. Ἐνθ' οὐδὲ, ξεινός περ ἔων, ἱππηλάτα Τυδεὺς  
 Τάρβει, μῶνους ἔων πόλίσιν μετὰ Καδμείῳσι.

*Il.* iv. 387.—*K.*

885. "From the going forth of the commandment." *Dan.* ix. 25.—*K.*

That golden sceptre, which thou didst reject,  
 Is now an iron rod to bruise and break  
 Thy disobedience. Well thou didst advise ;  
 Yet not for thy advice or threats I fly  
 These wicked tents devoted, lest the wrath 890  
 Impendent, raging into sudden flame,  
 Distinguish not ; for soon expect to feel  
 His thunder on thy head, devouring fire.  
 Then who created thee lamenting learn,  
 When who can uncreate thee thou shalt know.'

" So spake the Seraph Abdiel, faithful found  
 Among the faithless, faithful only he ;  
 Among innumerable false, unmoved,  
 Unshaken, unseduced, untterrified  
 His loyalty he kept, his love, his zeal ; 900  
 Nor number, nor example with him wrought  
 To swerve from truth, or change his constant mind,  
 Though single. From amidst them forth he passed,  
 Long way through hostile scorn, which he sustained  
 Superior, nor of violence feared aught ;  
 And, with retorted scorn, his back he turned  
 On those proud towers, to swift destruction doomed.

904. *Long way, etc.*, i.e. He had to pass a long way through the ranks of the rebels, who treated him with scorn and contempt as he passed ; i.e. to run a kind of moral gantlope.

908. *retorted*, i.e. thrown back, *retortus*.

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887. "Thou shalt break them with a rod of iron." *Psa.* ii. 9.

890. "Depart, I pray you, from the tents of these wicked men, lest ye be consumed in all their sins." *Numb.* xvi. 26.—*N.*

907. "Bring upon themselves swift destruction." 2 *Pet.* ii. 1.—*K.*

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## BOOK VI.

## THE ARGUMENT.

Raphael continues to relate how Michael and Gabriel were sent forth to battle against Satan and his Angels. The first fight described : Satan and his Powers retire under night : he calls a council, invents devilish engines, which in the second day's fight put Michael and his Angels to some disorder : but they at length, pulling up mountains, overwhelmed both the force and machines of Satan : yet the tumult not so ending, God on the third day sends MESSIAH his Son, for whom he had reserved the glory of that victory : he, in the power of his Father, coming to the place, and causing all his legions to stand still on either side, with his chariot and thunder driving into the midst of his enemies, pursues them unable to resist toward the wall of Heaven ; which opening, they leap down with horror and confusion into the place of punishment prepared for them in the Deep : MESSIAH returns with triumph to his Father.

“ ALL night the dreadless Angel, unpursued,  
Through Heaven's wide champaign held his way, till Morn,  
Waked by the circling Hours, with rosy hand  
Unbarred the gates of light. There is a cave  
Within the mount of God, fast by his throne,  
Where Light and Darkness in perpetual round

2. *till Morn, etc.* Morn is here Aurora, Dawn. In the *Ilias* (v. 749) the task of keeping the gates of heaven is assigned to the Hours.

4. *There is, etc.* This fiction is taken from Hesiod.

8. “ Ecce vigil nitido patefecit ab ortu  
Purpureas Aurora fores et plena rosarum  
Atria.” *Ov. Met.* ii. 112.—*K.*

“ La rosada Aurora, que dejando la cama del celoso marido, por las puertas y balcones del manchego horizonte á los mortales se mostraba.” *Don Quijote*, i. 2.—*K.*

“ Aurora bright her crystal gates unbarred.”

*Fairfax, Godf.* i. 71.—*T.*



Lodge and dislodge by turns, which makes through Heaven  
 Grateful vicissitude, like day and night ;  
 Light issues forth, and at the other door  
 Obsequious Darkness enters, till her hour 10  
 To veil the heaven ; though darkness there might well  
 Seem twilight here. And now went forth the Morn  
 Such as in highest Heaven, arrayed in gold  
 Empyrean ; from before her vanished Night,  
 Shot through with orient beams ; when all the plain,  
 Covered with thick embattled squadrons bright,  
 Chariots, and flaming arms, and fiery steeds,  
 Reflecting blaze on blaze, first met his view.  
 War he perceived, war in procinct, and found  
 Already known what he for news had thought 20  
 To have reported ; gladly then he mixed  
 Among those friendly Powers, who him received  
 With joy and acclamations loud, that one,  
 That of so many myriads fallen yet one,  
 Returned not lost. On to the sacred hill  
 They led him high applauded, and present  
 Before the seat supreme, from whence a voice  
 From midst a golden cloud thus mild was heard :

10. *enters*, sc. and remains. *Verbum prægnans*.

15. *orient beams*. See on v. 175.

19. *in procinct*, i.e. ready. Alluding to the custom of the Roman soldiers' drawing their garments tightly about them previous to battle (*pro cingere*). Chapman (*Iliad*, xii. 89) has "in all *procinct* of war."

7. "Ὅθι Νύξ τε καὶ Ἡμέρα ἀμφὶς ἰοῦσαι  
 Ἀλλήλας προσέειπον, ἀμειβόμεναι μέγαν οὐδὸν  
 Χάλκεον· ἡ μὲν ἔσω καταβήσεται, ἡ δὲ θύραθεν  
 Ἔρχεται, οὐδέ ποτ' ἀμφοτέρως δόμος ἐντὸς ἔλργει.

*Hes. Theog.* 748.—*N*.

15. "Hunc igitur terrorem animi, tenebrasque necesse est  
 Non radiei solis, nec lucida tela diei  
 Discutiant, sed naturæ species et res." *Lucr.* i. 147.—*T*.

16. "And behold the mountain was full of horses and chariots of fire round about Elisha." 2 *Kings* vi. 17.—*K*.

25. "Aonias in montes ut duxerit una sororum,  
 Utque viro Phœbi chorus adsurrexerit omnis,  
 Ut Linus hæc illi . . .  
 Dixerit." *Virg. Buc.* vi. 65.—*K*.

“ ‘ Servant of God, well done ; well hast thou fought  
 The better fight, who single hast maintained 30  
 Against revolted multitudes the cause  
 Of truth, in word mightier than they in arms ;  
 And for the testimony of truth hast borne  
 Universal reproach, far worse to bear  
 Than violence ; for this was all thy care  
 To stand approved in sight of God, though worlds  
 Judged thee perverse. The easier conquest now  
 Remains thee, aided by this host of friends,  
 Back on thy foes more glorious to return  
 Than scorned thou didst depart, and to subdue 40  
 By force who reason for their law refuse,  
 Right reason for their law, and for their King  
 Messiah, who by right of merit reigns.—  
 Go, Michael, of celestial armies prince,  
 And thou in military prowess next,  
 Gabriel, lead forth to battle these my sons  
 Invincible ; lead forth my armed Saints,  
 By thousands and by millions, ranged for fight,  
 Equal in number to that godless crew  
 Rebellious ; them with fire and hostile arms 50  
 Fearless assault, and, to the brow of Heaven  
 Pursuing, drive them out from God and bliss,

29. *Servant of God*, i.e. Abdial: see on v. 805.

41. *reason*. Alluding, Newton says, to the word *λόγος*.

44. *Go, etc.* He may have had in his mind here the place in Tasso (*Ger. Lib.* xvii. 38) where the king of Egypt gives the command of his army to Emireno.

49. *Equal, etc.*, i.e. one-half of the faithful angels, a third of the whole.

29. “ Well done, thou good and faithful servant.” *Mat.* xxv. 21. “ Fight the good fight of faith.” 1 *Tim.* vi. 12.—*G.* “ I have fought a good fight.” 2 *Tim.* iv. 7.—*K.*

84. “ For thy sake I have borne reproach.” *Ps.* lxxix. 7. “ I did bear the reproach of my youth.” *Jer.* xxxi. 19.—*K.*

“ For evil deeds may better than bad words be bore.”

*F. Q.* iv. 4, 4.—*Th.*

36. “ Study to shew thyself approved unto God.” 2 *Tim.* ii. 15.—*G.*

44. “ And there was war in heaven, Michael and his angels fought against the Dragon, and the Dragon fought and his angels.” *Rev.* xii. 7.

Into their place of punishment, the gulf  
Of Tartarus, which ready opens wide  
His fiery chaos to receive their fall.'

"So spake the sovran voice, and clouds began  
To darken all the hill, and smoke to roll  
In dusky wreaths reluctant flames, the sign  
Of wrath awaked; nor with less dread the loud  
Ethereal trumpet from on high gan blow: 60  
At which command the Powers militant,  
That stood for Heaven, in mighty quadrate joined  
Of union irresistible, moved on  
In silence their bright legions, to the sound  
Of instrumental harmony, that breathed  
Heroic ardour to adventurous deeds,  
Under their godlike leaders, in the cause  
Of God and his Messiah. On they move  
Indissolubly firm; nor obvious hill,

54. *which ready, etc.* It would seem from this that, in the poet's conception, the Divine will and power gave origin to Hell simultaneously with the revolt of the angels.

55. *His fiery chaos.* By chaos may here be meant simply vacuity: or it may be, that part of Chaos which had become fiery.—*their fall*, i.e. them fallen.

57. *roll*, i.e. enroll, involve.—*reluctant*, struggling against, forcing their way through, *reluctantes*. There should not be, as in the original editions, a comma after *wreaths*.

60. *gan blow*. By this he apparently means, began to blow. In that case however the sign of the inf. should not have been omitted, for *gan blow*, according to the usage of Chaucer and the elder poets, is *did blow*, such being the meaning of *gan* or *can*. Perhaps however he *does* use it in this, its proper sense, which is also common in Spenser.

62. *quadrate*, i.e. square or, more properly, quadrangle, parallelogram. It is the phalanx he is describing, or rather, the *agmen quadratum* of the Romans, in which the baggage was placed in the centre: see *Sall. Jug. c.*; *Tac. Ann. i. 51*.

64. *to the sound, etc.* See on i. 549.

69. *nor obvious hill, etc.*, i.e. hill that came in their way. In the Homeridian Hymn to Demeter we meet with the following parallel description.

Οὐδὲ θάλασσα,

Οὐδ' ὄδωρ ποταμῶν, οὐτ' ἐγκέα ποιήεντα

Ἰππων ἀθανάτων, οὐτ' ἀκρίες, ἔσχεθον ὁρμήν,

Ἄλλ' ὑπὲρ αὐτῶν βαθὺν ἥερα τέμνον ἰόντες. *v. 381.*

We quote these lines to show how fallacious is the practice of tracing imita-

64.

Οἱ δ' ἄρ' ἴσαν σιγῇ μένεα πνέοντες Ἀχαιοί,

Ἐν θυμῷ μεμαῶτες ἀλεξέμεν ἀλλήλοισι. *Il. ii. 8.—H.*

Nor straitening vale, nor wood, nor stream divides 70  
 Their perfect ranks ; for high above the ground  
 Their march was, and the passive air upbore  
 Their nimble tread : as when the total kind  
 Of birds, in orderly array on wing,  
 Came, summoned over Eden, to receive  
 Their names of thee. So over many a tract  
 Of Heaven they marched, and many a province wide,  
 Tenfold the length of this terrene. At last,  
 Far in the horizon to the north, appeared  
 From skirt to skirt a fiery region stretched 80  
 In battailous aspect ; and, nearer view,  
 Bristled with upright beams innumerable  
 Of rigid spears, and helmets thronged, and shields  
 Various, with boastful argument portrayed,  
 The banded Powers of Satan hasting on  
 With furious expedition ; for they weened  
 That selfsame day, by fight or by surprise,  
 To win the mount of God, and on his throne  
 To set the envier of his state, the proud  
 Aspirer ; but their thoughts proved fond and vain 90  
 In the midway. Though strange to us it seemed  
 At first that Angel should with Angel war,  
 And in fierce hosting meet, who wont to meet

tions ; for this Hymn was not known to be in existence in Milton's time, and yet the resemblance is stronger than in many of the passages which are quoted as the undoubted originals of places in his poems.

73. *total kind*, i.e. the whole race.

81. *nearer view*, i.e. *on* nearer view. It is a kind of abl. abs.

82. *beams*, i.e. shafts. So the Italian poets call them *travi* and *antenne*.

84. *argument*, i.e. designs, subjects : see on i. 24.

85. *The banded, etc.*, sc. appeared, from v. 79.

90. *fond*, i.e. foolish.

93. *hosting*, i.e. mustering, assembling of troops. This appears to be an

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69. "Non gran torrente, o monte alpestre, o folta  
 Selva che il viaggio arrestar possa." *Tasso, Ger. Lib. i. 75.—T.*

82. "Tum late ferreus hastis  
 Horret ager." *Æn. xi. 601.—N.*

"Ἐφρίξεν δὲ μάχῃ φθισίμβροτος ἑγχέϊρας  
 Μακρῆς. *Il. xiii. 339.—T.*

So oft in festivals of joy and love,  
 Unanimous, as sons of one great Sire,  
 Hymning the eternal Father ; but the shout  
 Of battle now began, and rushing sound  
 Of onset ended soon each milder thought.

" High in the midst, exalted as a God,  
 The Apostate in his sun-bright chariot sat, 100  
 Idol of majesty divine, enclosed  
 With flaming Cherubim and golden shields ;  
 Then lighted from his gorgeous throne, for now  
 'Twixt host and host but narrow space was left,  
 A dreadful interval, and front to front  
 Presented stood, in terrible array  
 Of hideous length. Before the cloudy van,  
 On the rough edge of battle ere it joined,  
 Satan, with vast and haughty strides advanced,  
 Came towering, armed in adamant and gold. 110  
 Abdiel that sight endured not, where he stood

Anglo-Irish term ; for it is only in writings relative to Ireland that it occurs. It is frequent in the State Papers relating to Ireland in the Tudor times. Milton probably met with it in Spenser's *View of Ireland*, which we know he had read, and from which Todd quotes, " Lords have had the leading of their own followers to the general *hostings*." In Villani and other Italian writers of the Middle Ages, *andare*, etc., *ad oste*, signified to make war.

" Tancredi alfine e risvegliar sua spene  
 Sovra Gerusalemme *ad oste* viene."

*Ger. Lib.* vi. 60 : *Guastavini in loc.*—*K.*

102. *flaming Cherubim*. It is properly to the Seraphim that the adj. *flaming* belongs. But perhaps Milton viewed the Seraphim of Isaiah as identical with the Cherubim of Ezekiel : see *Life of Milton*, p. 479.

107. *the cloudy van*. See on v. 539.—*edge*. The Latin *acies*.

109. *Satan, etc.* He seems here to have had in his thoughts the combat of Goliath and David, 1 *Sam.* xvii.—*advanced*, i.e. advancing. See Final Notes on Book I.

100. " Darius curru sublimis eminebat, et suis ad se tuendum et hostibus ad incessendum ingens incitamentum." *Quint. Curt.* iii. 11.—*K.* " In sun-bright arms." *F. Q.* i. 5, 2.—*T.* " Sun-bright sword." *Drayton, Polyolb. S.* 17.—*K.*

108. *Αβρίκα δ' ἐξ ὀχτῶν σὺν τεύχεσιν ἄλτο χαμᾶζε.*

*Il.* iii. 29.—*St.*

111. " Non tulit hanc speciem furiosa mente Chorcebus."

*Æn.* ii. 407.—*N.*

Among the mightiest, bent on highest deeds,  
And thus his own undaunted heart explores :

“ ‘ O Heaven ! that such resemblance of the Highest  
Should yet remain, where faith and realty  
Remain not ! Wherefore should not strength and might  
There fail where virtue fails, or weakest prove  
Where boldest, though to sight unconquerable ?  
His puissance, trusting in the Almighty’s aid,  
I mean to try, whose reason I have tried 120  
Unsound and false. Nor is it aught but just,  
That he who in debate of truth hath won  
Should win in arms, in both disputes alike  
Victor ; though brutish that contest and foul,  
When reason hath to deal with force, yet so  
Most reason is that reason overcome.’ ”

“ So pondering, and from his armed peers  
Forth stepping opposite, half-way he met  
His daring foe, at this prevention more  
Incensed, and thus securely him defied : 130

“ ‘ Proud, art thou met ? Thy hope was to have reached  
The highth of thy aspiring unopposed,  
The throne of God unguarded, and his side  
Abandoned at the terror of thy power  
Or potent tongue. Fool ! not to think how vain  
Against the Omnipotent to rise in arms ;  
Who, out of smallest things, could without end  
Have raised incessant armies to defeat  
Thy folly ; or with solitary hand,  
Reaching beyond all limit, at one blow 140

115. *realty*, i. q. *reality*. Like *subtlety* and other words.

118. *to sight*, i. e. to judge by the sight.

120. *tried*, sc. and found to be. *Verb. prag.*

126. *Most reason*, etc. A jingle as usual.

129. *prevention*, i. e. coming before, advancing.

130. *securely*, i. e. without care, without apprehension, *securè*.

113. Ὁχθήσας δ' ἔρα εἶπε πρὸς τὴν μεγαλήτορα θυμὸν. *Il.* xxii. 98.—*N.*

133. “ And left your fair side all unguarded, lady ! ” *Comus*, 283.—*K.*

134. “ Come sia pur leggiera impresa, ah! stolto !

Il repugnare alla divina voglia.” *Tasso*, *Ger. Lib.* iv. 2.—*N.*

Unaided could have finished thee, and whelmed  
 Thy legions under darkness. But thou seest  
 All are not of thy train; there be, who faith  
 Prefer, and piety to God, though then  
 To thee not visible, when I alone  
 Seemed in thy world erroneous to dissent  
 From all; my sect thou seest. Now learn too late  
 How few sometimes may know, when thousands err.'

"Whom the grand foe, with scornful eye askance,  
 Thus answered:—'Ill for thee, but in wished hour 150  
 Of my revenge, first sought for, thou returnest  
 From flight, seditious Angel! to receive  
 Thy merited reward, the first assay  
 Of this right-hand provoked, since first that tongue,  
 Inspired with contradiction, durst oppose  
 A third part of the Gods, in synod met  
 Their deities to assert, who, while they feel  
 Vigour divine within them, can allow  
 Omnipotence to none. But well thou comest  
 Before thy fellows, ambitious to win 160  
 From me some plume, that thy success may shew  
 Destruction to the rest. This pause between—  
 Unanswered lest thou boast—to let thee know...  
 At first I thought that liberty and Heaven  
 To heavenly souls had been all one; but now  
 I see that most through sloth had rather serve,  
 Ministering Spirits, trained up in feast and song.

147. *my sect*, i.e. my party, those who agree in sentiment with me. He probably uses this word because it was, as it were, a religious question that was at issue. St. Paul (*Acts* xvi. 5) uses the word *sect* without any sense of disparagement. Still there may be something of irony in Abdiel's use of it.—*few*, i.e. one. Used in a general and indefinite sense.

151. *first sought for*, sc. by me. Thou art the first whom I wished to meet.

161. *success*, i.e. fortune, the way in which you will have succeeded: see on ii. 9.—*shew*, i.e. foreshow.

162. *This pause, etc.*, sc. I accord.—*know*, an anacolouthon.

167. "Are they not all ministering spirits?" *Heb.* i. 14.

"Vobis picta croco et fulgenti murice vestis,  
 Desidia cordi; juvat indulgere choreis." *Bn.* ix. 614.—*K.*

Such hast thou armed, the minstrelsy of Heaven,  
 Servility with freedom to contend,  
 As both their deeds compared this day shall prove.' 170

"To whom in brief thus Abdiel stern replied :  
 'Apostate ! still thou errest, nor end wilt find  
 Of erring, from the path of truth remote.  
 Unjustly thou depravest it with the name  
 Of servitude, to serve whom God ordains,  
 Or Nature. God and Nature bid the same,  
 When he who rules is worthiest, and excels  
 Them whom he governs. This is servitude,  
 To serve the unwise, or him who hath rebelled  
 Against his worthier, as thine now serve thee, 180  
 Thyself not free, but to thyself enthralled ;  
 Yet lewdly dar'st our ministering upbraid.  
 Reign thou in Hell, thy kingdom ; let me serve  
 In Heaven God ever blest, and his divine  
 Behests obey, worthiest to be obeyed.  
 Yet chains in Hell, not realms, expect ; meanwhile  
 From me returned, as erst thou saidst, from flight,  
 This greeting on thy impious crest receive.'

"So saying, a noble stroke he lifted high,  
 Which hung not, but so swift with tempest fell 190  
 On the proud crest of Satan, that no sight,

169. *Servility, etc.* He used the abstracts here for the concretes, *servile* and *free*, by metonymy, in the Latin manner : see our *Virgil, Excurs. VII.*

173. *remote*, i.e. removed, distant, *remotus*.

174. *depravest*, i.e. depreciatest, *depravas*.

175. *ordains*, sc. to be a ruler.

182. *lewdly*, i.e. ignorantly, wickedly. "Certain *lewd* fellows of the baser sort." *Acts xvii. 5.*

183. *in Hell, etc.* See v. 50 *seq.*

181. "Tu mihi qui imperitas, aliis servis miser, . . .

Quisnam igitur liber ? Sapiens sibi qui imperiosus."

*Hor. Sat. ii. 7, 81.—N.*

187. "Bis capti Phryges hæc Rutulis responsa remittunt."

*Æn. ix. 635.—N.*

189. "With his bright blade did smite at him so fell

That the sharp steel, arriving forceably,

On his broad shield bitt [bided] not, but, glancing, fell

On his horse neck." *F. Q. ii. 5, 4.—K.*



Nor motion of swift thought, less could his shield,  
 Such ruin intercept. Ten paces huge  
 He back recoiled; the tenth on bended knee  
 His massy spear upstayed; as if on earth  
 Winds underground, or waters forcing way,  
 Sidelong had pushed a mountain from his seat,  
 Half-sunk with all his pines. Amazement seized  
 The rebel Thrones, but greater rage, to see  
 Thus foiled their mightiest; ours joy filled, and shout,  
 Presage of victory, and fierce desire 201  
 Of battle; whereat Michael bid sound  
 The Archangel trumpet. Through the vast of Heaven  
 It sounded, and the faithful armies rung  
 Hosanna to the Highest; nor stood at gaze  
 The adverse legions, nor less hideous joined  
 The horrid shock. Now storming fury rose,  
 And clamour such as heard in Heaven till now  
 Was never; arms on armour clashing brayed  
 Horrible discord, and the madding wheels 210  
 Of brazen chariots raged; dire was the noise

195. *upstayed*, sc. him.—as if, etc. This was a thing that had not occurred, and could not occur in the tranquil state of the elements which then prevailed.

203. *the vast*, i.e. the sky, if we may so term it; the open clear space of air; *vastus*.

207. *Now storming fury*, etc. In the following battle the mind of the poet was evidently filled with that of the Kronids and Titans in the *Theogony* of Hesiod.

194.

Αὐτὰρ ὅγ' ἦρως

Ἔσθ' ἡ γυνὴ ἐριπὼν, καὶ ἐρείσατο χεὶρὶ παχείῃ  
 Γαίης. *Il.* v. 308.—*St.*

209.

Τιτῆνες δ' ἐτέρωθεν ἐκαρτύνοντο φάλαγγας  
 Προφρονέως, χειρῶν τε βίης θ' ἅμα ἔργον ἔφαινον  
 Ἀμφότεροι, δεινὸν δὲ περὶ λαχέ πόντος ἀπείρων,  
 Ἰῆ δὲ μέγ' ἐσμαρτάγησεν, ἐπέστενε δ' οὐρανὸς εὐρύς  
 Χειρόμενος, πεδὸθεν δ' ἐτινάσσετο μακρὸς Ὀλύμπος  
 Ῥιπὴ ὑπ' ἀθανάτων, ἔνοσις δ' ἴκανε βαρεῖα  
 Τάρταρον ἠερβόεντα, ποδῶν τ' αἰπεία ἰσὴ  
 Ἀσκέτου ἰωχυοῖο βολῶν τε κρατερῶν,  
 Ὡς ἔρ' ἐπ' ἀλλήλοισι ἴεσαν βέλεα στονόνενα.  
 Φωνὴ δ' ἀμφοτέρων ἴκετ' οὐρανὸν ἀστερόεντα  
 Κεκλομένων οἱ δὲ ξύνισαν μεγάλῃ ἀλαλητῇ.

*Hes. Theog.* 676.—*K.*

Of conflict ; overhead the dismal hiss  
 Of fiery darts in flaming volleys flew,  
 And flying vaulted either host with fire.  
 So under fiery cope together rushed  
 Both battles main, with ruinous assault  
 And inextinguishable rage ; all Heaven  
 Resounded, and, had Earth been then, all Earth  
 Had to her centre shook. What wonder † when  
 Millions of fierce encountering Angels fought 220  
 On either side, the least of whom could wield  
 These elements, and arm him with the force  
 Of all their regions. How much more of power  
 Army against army, numberless to raise  
 Dreadful combustion warring, and disturb,  
 Though not destroy, their happy native seat !  
 Had not the eternal King omnipotent,  
 From his strong hold of Heaven, high over-ruled  
 And limited their might ; though numbered such 230  
 As each divided legion might have seemed  
 A numerous host, in strength each armed hand  
 A legion ; led in fight, yet leader seemed  
 Each warrior single as in chief, expert  
 When to advance, or stand, or turn the sway  
 Of battle, open when, and when to close

216. *Both battles main*, i.e. both the mighty hosts. *Battle* (*bataille*, whence the dim. *bataillon*, Fr.) was used to express the *corps* or body of an army. "Anlaf and his army . . . something out of order, yet in *two main battles*." *Hist. of England*, book v.

222. *These elements*, i.e. this World.

223. *How much more, etc.*, i.e. how much more of power had they, when they were beyond number, and army against army was warring, to raise, etc.

228. *strong hold*, i.e. citadel.

229. *numbered such*, i.e. so numerous.

230. *as, sc. that.—each divided legion*, i.e. each of the legions, of which the army was composed, taken separately.

233. *as in chief*, i.e. as if in command, *en chef*.

214.

Κατὰ δ' ἐσκλασαν βελέεσσι

Τιτήνας. *Hes. Theog.* 716.—*K.*

232.

"Egreditur castris miles generosus ab isdem

E quis dux fieri quilibet aptus erat." *Ov. Fast.* ii. 199.—*K.*

The ridges of grim war. No thought of flight,  
 None of retreat; no unbecoming deed  
 That argued fear; each on himself relied,  
 As only in his arm the moment lay  
 Of victory. Deeds of eternal fame 240  
 Were done, but infinite; for wide was spread  
 That war and various; sometimes on firm ground  
 A standing fight, then soaring on main wing  
 Tormented all the air; all air seemed then  
 Conflicting fire.—Long time in even scale  
 The battle hung; till Satan, who that day  
 Prodigious power had shewn, and met in arms  
 No equal, ranging through the dire attack  
 Of fighting Seraphim confused, at length  
 Saw where the sword of Michael smote, and felled 250  
 Squadrons at once; with huge two-handed sway  
 Brandished aloft the horrid edge came down,  
 Wide wasting: such destruction to withstand  
 He hasted, and opposed the rocky orb  
 Of tenfold adamant, his ample shield,  
 A vast circumference. At his approach  
 The great Archangel from his warlike toil  
 Surceased, and glad, as hoping here to end  
 Intestine war in Heaven, the arch-foe subdued

236. *the ridges*, i.e. the files: comp. v. 339. A metaphor from agriculture.

238. *argued*, i.e. gave proof of.

239. *As only, etc.*, i.e. as if in his arm alone.—*the moment*, i.e. impulse that turns the beam, *momentum*, i.q. *movimentum*. "Dum in dubio est animus, paullo momento huc vel illuc impellitur." *Ter. And.* i. 5, 31.—*N.*

244. *Tormented*. The Latin *vexavit*. The phrase, as Newton has observed, had been used in *The Mourning Muse of Thestylis*: "Who letting loose the wind, tossed and *tormented the air*" (iii. 153).

251. *two-handed sway*, i.e. the two-handed sword, so named because it was so long and so heavy, that to be used it required to be grasped by both hands. It was therefore carried behind the back instead of at the side.

236. "Ὡς Τρῶες καὶ Ἀχαιοὶ ἐπ' ἀλλήλοισι θόροντες  
 Δφουν, οὐδ' ἕτεροι μνώοντ' ὀλοοῖο φόβοιο. *Il.* xi. 70.—*N.*

245. "Ἦν δ' ἀγὼν ἰσόρροπος. *Eur. Sup.* 706.

"Whilst thus the case in doubtful balance hung."

*F. Q.* iv. 3, 37.—*T.*

Or captive dragged in chains, with hostile frown 260  
And visage all inflamed first thus began :

“ ‘ Author of evil, unknown till thy revolt,  
Unnamed in Heaven, now plenteous, as thou seest  
These acts of hateful strife, hateful to all,  
Though heaviest by just measure on thyself  
And thy adherents ; how hast thou disturbed  
Heaven’s blessed peace, and into Nature brought  
Misery, uncreated till the crime  
Of thy rebellion ! How hast thou instilled  
Thy malice into thousands, once upright 270  
And faithful, now proved false ! But think not here  
To trouble holy rest. Heaven casts thee out  
From all her confines ; Heaven, the seat of bliss,  
Brooks not the works of violence and war.  
Hence then, and evil go with thee along,  
Thy offspring, to the place of evil, Hell,  
Thou and thy wicked crew—there mingle broils—  
Ere this avenging sword begin thy doom,  
Or some more sudden vengeance, winged from God,  
Precipitate thee with augmented pain.’ 280

“ So spake the prince of Angels ; to whom thus  
The Adversary :—‘ Nor think thou with wind  
Of aery threats to awe whom yet with deeds  
Thou canst not. Hast thou turned the least of these  
To flight, or if to fall, but that they rise  
Unvanquished, easier to transact with me  
That thou shouldst hope, imperious, and with threats

263. *plenteous*, i.e. abundant. Of which the proof is, *these acts*, etc.

276. *Thy offspring*. As evil did not exist till Satan rebelled. There may be an allusion to the birth of Sin.

277. *there mingle broils*. This is certainly parenthetic, as we have made it.

282. *The Adversary*. This is the meaning of the word Satan. He had previously (v. 149) named him the Foe.—*Nor*. He seems to use this for *not*, as the Latins did *ne* for *non*, prefixing it in the same manner.

“ *Ne forte credas interitura, quæ*

*Longe sonantem natus ad Ausfidum.*” *Hor. Carm.* iv. 9, 1.—*K.*

286. *easier*, i.e. it to be easier.

282. Πηλείδην, μή δὲ μ’ ἐπέσσί γε, νηπύτιον ὄς,  
Ἐλπεο δεδιξέσθαι. *Il.* xx. 200.—*N.*

To chase me hence? Err not, that so shall end  
 The strife which thou callest evil, but we style  
 The strife of glory; which we mean to win, 290  
 Or turn this Heaven itself into the Hell  
 Thou fablest; here however to dwell free,  
 If not to reign. Meanwhile thy utmost force,  
 And join him named Almighty to thy aid,  
 I fly not, but have sought thee far and nigh.'

"They ended parle, and both addressed for fight  
 Unspeakable; for who, though with the tongue  
 Of Angels, can relate, or to what things  
 Liken on earth conspicuous, that may lift  
 Human imagination to such highth 300  
 Of godlike power? for likest Gods they seemed,  
 Stood they or moved, in stature, motion, arms,  
 Fit to decide the empire of great Heaven.  
 Now waved their fiery swords, and in the air  
 Made horrid circles; two broad suns their shields  
 Blazed opposite, while Expectation stood  
 In horror. From each hand with speed retired,  
 Where erst was thickest fight, the angelic throng,  
 And left large field, unsafe within the wind  
 Of such commotion; such as, to set forth 310  
 Great things by small, if, Nature's concord broke,  
 Among the constellations war were sprung,  
 Two planets, rushing from aspect malign

288. *Err not*, sc. in thinking.

292. *however*, sc. we mean, v. 290.

296. *addressed* (sc. themselves), i.e. prepared; *addresser*, Fr.

301. *for likest, etc.*, i.e. they seemed most exactly like unto Gods who were fit, etc. He constantly calls the angels gods.

313. *from aspect, etc.* According to the language of astrology, in which

296. "And straight himself unto the fight address." *F. Q. v. 2, 12.—T.*

306. "For now sits Expectation in the air." *Hen. V. ii. Chor.—N.*

"And Expectation, like the Roman eagle,  
 Took stand." *Beaum. & Flet. Bonduca*, iii. 1.—*T.*

309. "E largamente a' duo campioni il campo  
 Voto riman fra l'uno e l'altro campo."

*Tasso, Ger. Lib. vii. 83.—T.*

310. "Parvis componere magna solebam." *Virg. Buc. i. 24.—K.*

Of fiercest opposition, in mid sky  
 Should combat, and their jarring spheres confound.  
 Together both, with next to almighty arm  
 Uplifted imminent, one stroke they aimed  
 That might determine, and not need repeat,  
 As not of power at once; nor odds appeared  
 In might or swift prevention. But the sword 820  
 Of Michael, from the armoury of God,  
 Was given him tempered so, that neither keen  
 Nor solid might resist that edge: it met  
 The sword of Satan, with steep force to smite  
 Descending, and in half cut sheer; nor stayed,

planets that were in opposition, i.e. in opposite parts of the sky, were regarded as of malign aspect: see on x. 659.

316. *Together both, etc.*, i.e. They both together, with arm next to (i.e. almost) almighty, uplifted and imminent, aimed one stroke, etc.—*imminent*, i.e. threatening, *imminens*.

318. *repeat*, i.e. repetition. It seems to be the inf. used as a substantive.

319. *at once*, sc. to determine.

322. *neither keen, etc.*, i.e. nothing was so keen (i.e. sharp) to cut that sword or so solid (i.e. firm) as to resist it.

323. *it met, etc.* Michael's sword with the down-stroke cut that of Satan in two, and then with an up-stroke (*coup de revers*) it 'shared' his side.

325. *sheer*. The A.-S. *roap*, bright, *clean*.

326. *shared*, i.e. ploughed through; from the *share*, A.-S. *roecpan*, to cut.

313. "Pelago credas innare revulsas  
 Cycladas, aut montes concurrere montibus altis."

*Æn.* viii. 691.—*N.*

321. "The Lord hath opened his armoury." *Jer.* i. 25.—*T.*

322. "For of most perfect metal it was made,  
 Tempered with adamant, . . .  
 And was of no less virtue than of fame.  
 For there no substance was so firm and hard  
 But it would pierce or cleave, whereto it came;  
 Nor any armour could its dent out-ward,  
 But wheresoever it did light, it thoroughly shar'd."

*F. Q.* v. 1, 10.—*N.*

"But the adamantine shield which he did bear  
 So well was tempered." *F. Q.* v. 11, 10.—*K.*

325. "The wicked steel stayed not till it did light  
 In his left thigh and deeply did it thrill." *F. Q.* iii. 5, 20.—*K.*

"The wicked shaft . . .

Stayed not till through his curat it did glide  
 And made a griesly wound in his enriven side." *F. Q.* v. 8, 34.—*K.*

But, with steep wheel reverse, deep entering shared  
 All his right side; then Satan first knew pain,  
 And writhed him to and fro convolved; so sore  
 The griding sword with discontinuous wound  
 Passed through him. But the ethereal substance closed,  
 Not long divisible; and from the gash 331  
 A stream of nectarous humour issuing flowed  
 Sanguine, such as celestial Spirits may bleed,  
 And all his armour stained, erewhile so bright.  
 Forthwith on all sides to his aid was run  
 By Angels many and strong, who interposed  
 Defence, while others bore him on their shields  
 Back to his chariot, where it stood retired  
 From off the files of war; there they him laid  
 Gnashing for anguish, and despite, and shame, 340  
 To find himself not matchless, and his pride  
 Humbled by such rebuke, so far beneath

329. *griding*. In old English *to gride* or *girde* is to cut: "And girdeth off Giles's head." *Vis. of P. Ploughman*, v. 1284: comp. Chaucer, *Cant. Tales*, v. 1012; *F. Q.* ii. 8, 36; iv. 6, 1.—*discontinuous*. In surgical language a wound is, a dissolution of continuity.

332. *A stream, etc.* This is the *ixâp* of the Homeric gods. He uses 'nectarous,' like 'ambrosial,' for divine or immortal.

335. *was run*. A Latinism, *cursum est*.

327. "That he for pain himself n'ot right uprear,  
 But to and fro in great amazement reeled." *F. Q.* iv. 3, 9.—*T*.

328. "The wicked steel, for mischief first ordained,  
 And having now misfortune got for guide,  
 Stayed not, till it arrived in his side,  
 And therein made a very griesly wound  
 That streams of blood his armour all bedyed;  
 Much was he daunted with that direful stound,  
 That scarce he him upheld from falling in a sround.  
 "Yet as he might himself he soft withdrew  
 Out of the field that none perceived it plain."

*F. Q.* iv. 4, 24.—*B*.

332. 'Ιχάρ, οὗς πέρ τε βέει μακρόσσι θεοῖσι. *Il.* v. 340.

336. Τὸν δ' ἔρ' ἑταῖροι  
 Χερσὶ νάειραντες φέρον ἐκ πόνου, ὅφρ' ἴκεθ' Ἰππους  
 'Οκίας, οἳ οἱ ὕπισθε μάχης ἦδ' ἐπτολέμοιο  
 "Ἔστασαν, ἡνίοχόν τε καὶ ἄρματα ποικίλ' ἔχοντες.

*Il.* xiv. 428.—*H*.

His confidence to equal God in power.  
 Yet soon he healed ; for Spirits that live throughout  
 Vital in every part, not as frail man  
 In entrails, heart or head, liver or reins,  
 Cannot but by annihilating die ;  
 Nor in their liquid texture mortal wound  
 Receive, no more than can the fluid air.  
 All heart they live, all head, all eye, all ear, 850  
 All intellect, all sense ; and, as they please,  
 They limb themselves, and colour, shape, or size  
 Assume, as likes them best, condense or rare.  
 “ Meanwhile in other parts like deeds deserved  
 Memorial, where the might of Gabriel fought,  
 And with fierce ensigns pierced the deep array  
 Of Moloch, furious king, who him defied,  
 And at his chariot-wheels to drag him bound  
 Threatened, nor from the Holy One of Heaven  
 Refrained his tongue blasphemous ; but anon, 860  
 Down cloven to the waist, with shattered arms  
 And uncouth pain fled bellowing. On each wing  
 Uriel and Raphaël his vaunting foe,  
 Though huge and in a rock of diamond armed,

343. *Yet soon, etc.* Todd quotes as follows from Burton's *Anat. of Melan.* p. 37 : “ Psellus relates of devils that they feel pain if they be hurt ; that if their bodies be cut, with admirable celerity they come together again ; that in their Fall their bodies were changed into a more aerial and gross substance.” Perhaps however Milton had in his mind the following passage of Rabelais (iii. 13) :—“ Car, parlant en vraye diabolologie de Tolette, ie confesse que les diables vrayement ne peuuent par coups d'espee mourir ; mais ie maintiens, selon la dicte diabolologie, qu'ilz peuuent pastir *solution de continuité*, comme si tu coupoy de trauers avecques ton bragmard une flambe de feu ardent, ou une grosse et obscure fumee. Et crient comme diable a ce sentement de solution, laquelle leur est doloieuse en diable.”

346. *entrails*, i.e. *viscera* ; as he includes the head, i.e. brain.

355. *where*, i.e. as for instance where.

362. *And uncouth pain*. “ An *uncouth pain* torments my grieved soul.” *Tamburlaine*, i. 1, 2. *Uncouth* is strange, unknown.

363. *his*, i.e. each his.—*Adramelech*. For this and the following names see *Pneumatology in Life of Milton*.

359. “ Whom hast thou reproached and blasphemed ? Even the Holy One of Israel.” 2 Kings xix. 22.—G.



Vanquished Adramelech and Asmadai,  
 Two potent Thrones, that to be less than Gods  
 Disdained; but meaner thoughts learned in their flight,  
 Mangled with ghastly wounds through plate and mail.  
 Nor stood unmindful Abdiel to annoy  
 The atheist crew, but, with redoubled blow, 370  
 Ariel, and Arioch, and the violence  
 Of Ramiel scorched and blasted, overthrew.  
 I might relate of thousands, and their names  
 Eternize here on Earth; but those elect  
 Angels, contented with their fame in Heaven,  
 Seek not the praise of men: the other sort,  
 In might though wondrous and in acts of war,  
 Nor of renown less eager, yet by doom  
 Cancelled from Heaven and sacred memory,  
 Nameless in dark oblivion let them dwell; 380  
 For strength, from truth divided and from just,  
 Illaudable, nought merits but dispraise  
 And ignominy, yet to glory aspires,  
 Vainglorious, and through infamy seeks fame:  
 Therefore eternal silence be their doom.  
 "And now, their mightiest quelled, the battle swerved,  
 With many an inroad gored; deformed rout  
 Entered, and foul disorder; all the ground  
 With shivered armour strown, and on a heap  
 Chariot and charioteer lay overturned, 390  
 And fiery foaming steeds; what stood recoiled,  
 O'er-wearied, through the faint Satanic host,  
 Defensive scarce, or with pale fear surprised,  
 Then first with fear surprised and sense of pain,

368. *plate and mail*. These two words constantly come together as denoting the two different kinds of armour; the former composed of solid pieces, the latter of a sort of iron network; *piastre e maglia*, It.

372. *scorched, etc.* Probably by his using 'fiery darts:' see above, v. 213.

381. *just*, i.e. justice. Adj. for subst. as usual.

386. *the battle*, i.e. the main body: see on v. 216.—*swerved*, wavered, gave way.

391. *what stood, etc.* The meaning is: Through the Satanic host, faint and hardly able to offer any resistance, those who stood (i.e. had not been overthrown) either 'recoiled,' fell back in order, or *fled* in fear, with ignominy.

Fled ignominious, to such evil brought  
 By sin of disobedience, till that hour  
 Not liable to fear, or flight, or pain.  
 Far otherwise the inviolable Saints  
 In cubic phalanx firm advanced entire,  
 Invulnerable, impenetrably armed ; 400  
 Such high advantages their innocence  
 Gave them above their foes ; not to have sinned,  
 Not to have disobeyed ; in fight they stood  
 Unwearied, unobnoxious to be pained  
 By wound, though from their place by violence moved.

“ Now Night her course began, and, over Heaven  
 Inducing darkness, grateful truce imposed,  
 And silence on the odious din of war.  
 Under her cloudy covert both retired,  
 Victor and vanquished. On the foughten field 410  
 Michaël and his Angels prevalent  
 Encamping placed in guard their watches round,  
 Cherubic waving fires : on the other part,  
 Satan with his rebellious disappeared,  
 Far in the dark dislodged ; and, void of rest,  
 His potentates to council called by night,  
 And in the midst thus undismayed began :

399. *cubic*. The *quadrate* of v. 62.

402. *not to have*, i.e. their not having, etc.

406. *Now Night, etc.* In what follows he had clearly in view the conclusion of the eighth and beginning of the ninth book of the *Iliad*.

413. *Cherubic waving fires*. Alluding to *Gen.* iii. 24.

407. “ Jam nox inducere terris  
 Umbras et cælo diffundere signa parabat.”

*Hor. Sat.* i. 5, 9.—*N.*

“ Sin che fe' nova tregua alla fatica  
 La cheta notte, del riposo amica.” *Tasso, Ger. L.* xi. 18.—*Tk.*

410. “ As in this glorious and well-foughten field  
 We kept together in our chivalry.” *Hen. V.* iv. 6.—*T.*

“ In seven brave foughten fields.” *Drayton, Polyolb. S.* xii.—*T.*

411. Οἱ δὲ, μέγα φρονέοντες, ἐπὶ πτολέμοιο γερύρη  
 ἔλατο παννύχιοι· πυρὰ δὲ σφισι καίετο, πολλά. *Il.* viii. 553.—*K.*

413. “ Cherubim and a flaming sword which turned every way.” *Gen.* iii. 24.  
 —*K.*

" ' O now in danger tried, now known in arms  
 Not to be overpowered, companions dear,  
 Found worthy not of liberty alone, 420  
 Too mean pretence, but what we more affect,  
 Honour, dominion, glory, and renown,  
 Who have sustained one day in doubtful fight  
 —And if one day, why not eternal days?—  
 What Heaven's Lord had powerfulest to send  
 Against us from about his throne, and judged  
 Sufficient to subdue us to his will,  
 But proves not so; then fallible, it seems,  
 Of future we may deem him, though till now  
 Omniscient thought. True is, less firmly armed, 430  
 Some disadvantage we endured and pain,  
 Till now not known, but known, as soon contemned;  
 Since now we find this our empyreal form  
 Incapable of mortal injury,  
 Imperishable, and, though pierced with wound,  
 Soon closing, and by native vigour healed.  
 Of evil then so small as easy think  
 The remedy. Perhaps more valid arms,  
 Weapons more violent, when next we meet,  
 May serve to better us and worse our foes, 440  
 Or equal what between us made the odds,  
 In nature none. If other hidden cause  
 Left them superior, while we can preserve  
 Unhurt our minds and understanding sound,  
 Due search and consultation will disclose.'  
 " He sat; and in the assembly next upstood  
 Nisroch, of Principalities the prime.  
 As one he stood escaped from cruel fight,  
 Sore toiled, his riven arms to havoc hewn,  
 And cloudy in aspect thus answering spake: 450

429. *Of future*, i.e. respecting the future.

439. *violent*, i.e. powerful, strong, *violentus*.

"Seu Libra, seu me Scorpis aspicit  
 Formidolosus, pars *violentior*

Natalis horæ." *Hor. Carm.* ii. 17, 18.—*K.*

" ' Deliverer from new Lords, leader to free  
 Enjoyment of our right as Gods ; yet hard  
 For Gods, and too unequal work, we find  
 Against unequal arms to fight in pain,  
 Against unpained, impassive ; from which evil  
 Ruin must needs ensue. For what avails  
 Valour or strength, though matchless, quelled with pain  
 Which all subdues, and makes remiss the hands  
 Of mightiest ? Sense of pleasure we may well  
 Spare out of life perhaps, and not repine, 460  
 But live content, which is the calmest life ;  
 But pain is perfect misery, the worst  
 Of evils, and excessive overturns  
 All patience. He who therefore can invent  
 With what more forcible we may offend  
 Our yet unwounded enemies, or arm  
 Ourselves with like defence, to me deserves  
 No less than for deliverance what we owe.'

" Whereto with look composed Satan replied :  
 ' Not uninvented that, which thou aright 470  
 Believest so main to our success, I bring.—  
 Which of us who beholds the bright surface  
 Of this ethereous mould whereon we stand,  
 This continent of spacious Heaven, adorned  
 With plant, fruit, flower ambrosial, gems and gold ;  
 Whose eye so superficially surveys  
 These things, as not to mind from whence they grow,  
 Deep underground, materials dark and crude,  
 Of spiritous and fiery spume, till, touched  
 With Heaven's ray and tempered, they shoot forth 480  
 So beauteous, opening to the ambient light ?

465. *more forcible*, sc. weapons or means ; or perhaps, in his usual manner, he has used the adjective as an adverb.—*offend*, injure, in its primitive Latin sense.

467. *to me*, i.e. to my mind, in my opinion, *mihi*.

472. *Which, etc.*, i.e. who is there of us who.

477. *mind*, i.e. attend to, observe.

479. *Of spiritous, etc.*, i.e. which contain spirituous and fiery particles which, if they be melted, will foam up out of them.

These in their dark nativity the deep  
 Shall yield us, pregnant with infernal flame;  
 Which into hollow engines long and round  
 Thick rammed, at the other bore with touch of fire  
 Dilated and infuriate, shall send forth  
 From far with thundering noise among our foes  
 Such implements of mischief, as shall dash  
 To pieces, and o'erwhelm whatever stands  
 Adverse, that they shall fear we have disarmed 400  
 The Thunderer of his only dreaded bolt.  
 Nor long shall be our labour; yet ere dawn,  
 Effect shall end our wish. Meanwhile revive;  
 Abandon fear; to strength and counsel joined  
 Think nothing hard, much less to be despaired.'

"He ended, and his words their drooping cheer  
 Enlightened, and their languished hope revived.  
 The invention all admired, and each how he  
 To be the inventor missed; so easy it seemed  
 Once found, which yet unfound most would have thought  
 Impossible. Yet haply of thy race, 500  
 In future days, if malice should abound,  
 Some one intent on mischief, or inspired  
 With devilish machination, might devise  
 Like instrument to plague the sons of men,  
 For sin, on war and mutual slaughter bent.

"Forthwith from council to the work they flew;  
 None arguing stood; innumerable hands

482. *nativity*, i.e. native state.

483. *infernal flame*, the 'fiery spume' of v. 479. *Infernal* seems to be used simply in the sense of, lower, underground.

484. *hollow*, spelt *hallow* in the original editions.

485. *the other bore*, i.e. the other end of the tube.

486. *infuriate*, i.e. infuriated, roused to fury.

496. *cheer*, i.e. countenance; *chère*, Fr.; *cera*, It.; *cara*, Sp.

497. *Enlightened*, i.e. brightened, revived the lustre of. We must always re-collect their *glory* or brightness.

498. *The invention, etc.* The idea of ascribing the invention of fire-arms to the devil was furnished by Ariosto: see *Or. Fur.* ix. 91.

502. "And because iniquity shall abound." *Mat.* xxiv. 12.—*K.*

Were ready; in a moment up they turned  
 Wide the celestial soil, and saw beneath 510  
 The originals of Nature in their crude  
 Conception; sulphurous and nitrous foam  
 They found, they mingled, and, with subtle art,  
 Concocted and adusted, they reduced  
 To blackest grain, and into store conveyed.  
 Part hidden veins digged up—nor hath this Earth  
 Entrails unlike—of mineral and stone,  
 Whereof to found their engines and their balls  
 Of missive ruin; part incentive reed  
 Provide, pernicious with one touch to fire. 520  
 So all ere day-spring, under conscious night,  
 Secret they finished, and in order set,  
 With silent circumspection, unespied.

“Now when fair Morn orient in Heaven appeared,  
 Up rose the victor Angels, and to arms  
 The matin-trumpet sung; in arms they stood  
 Of golden panoply, refulgent host,  
 Soon banded; others from the dawning hills  
 Looked round, and scouts each coast light-armed scour,  
 Each quarter, to descry the distant foe, 530  
 Where lodged, or whither fled, or if for fight,  
 In motion or in halt. Him soon they met  
 Under spread ensigns moving nigh, in slow  
 But firm battalion. Back with speediest sail  
 Zophiel, of Cherubim the swiftest wing,

512. *sulphurous, etc.* Comp. v. 479.

514. *adusted*, i.e. dried by fire, *adustus*.

518. *found*, i.e. cast; *fondre*, Fr. Hence *founding*: see on i. 703.

519. *incentive*, i.e. kindling, inflaming, *incendens*. It is the match or linstock he means.—*pernicious*, i.e. that does the mischief; or, as Newton thinks, it may be used in the sense of *pernix*.

521. *conscious*, i.e. that witnessed, was aware of it, *conscia*.

“Quorum Nox conscia sola.” *Ov. Met.* xiii. 15.

534. *Back, etc.* He appears to have had here in view Iris warning the Trojans of the approach of the Achæans, *Il.* ii. 786 *seq.*

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525. “Quando a cantar la matutina tromba  
 Comincia a l' arme.” *Tasso, Ger. Lib.* xi. 19.—*Th.*

Came flying, and in mid-air aloud thus cried :

“ Arm, warriors, arm for fight ! The foe at hand,  
Whom fled we thought, will save us long pursuit  
This day ; fear not his flight ; so thick a cloud  
He comes, and settled in his face I see 540  
Sad resolution and secure. Let each  
His adamantine coat gird well, and each  
Fit well his helm, gripe fast his orbéd shield,  
Borne even or high ; for this day will pour down,  
If I conjecture aught, no drizzling shower,  
But rattling storm of arrows barbed with fire.’

“ So warned he them, aware themselves, and soon  
In order, quit of all impediment ;  
Instant without disturb they took alarm,  
And onward moved embattled : when behold, 550  
Not distant far, with heavy pace the foe  
Approaching gross and huge, in hollow cube  
Training his devilish enginery, impaled  
On every side with shadowing squadrons deep,  
To hide the fraud. At interview both stood  
Awhile ; but suddenly at head appeared  
Satan, and thus was heard commanding loud :

“ Vanguard, to right and left ! the front unfold !

541. *Sad*, i.e. grave, serious.

544. *Borne*, etc. We suspect a printer's error here, or for *on*, or or for *and* : see Final Note to *Sam. Agonistes*.

548. *quit*, i.e. free from, devoid of.—*impediment*. The Latin *impedimenta*, baggage.—*N*.

549. *disturb*, i.e. disturbance. Inf. used as subst.—*alarm*. See on iv. 985.

553. *Training*, i.e. drawing ; *trainant*, Fr. Hence a *train* of artillery.—*impaled*, i.e. fenced in : see on ii. 647.

558. *Vanguard*, etc. The poet here gives free course to a stream of puns, which he renews v. 609 *seq.* ; and perhaps when the speakers and the occasion

589. Ἄμα δὲ νέφος εἴπετο πεζῶν. *Il.* iv. 274. “Insequitur nimbus peditum.” *Rn.* vii. 739.—*N*.

541. Εἰ μὲν τις δόρυ θηξάσθω, εἰ δ' ἀσπίδα θέσθω,

Εἰ δέ τις, ἄρματος ἀμφὶς ἰδὼν, πολέμοιο μεδέσθω,

Ὡς κε πανημέριοι στρυγερῶ κρινώμεθ' Ἀρηϊ.

Ὁδ' γὰρ πανσυχὴ γε μετέσσεται οὐδ' ἡβαιόν. *Il.* ii. 382.—*N*.

“Martem tunica tectum adamantina.” *Hor. Carm.* i. 6, 13.—*T*.

That all may see who hate us how we seek  
 Peace and composurè, and with open breast 560  
 Stand ready to receive them, if they like  
 Our overture, and turn not back perverse :  
 But that I doubt. However witness, Heaven !  
 Heaven witness thou anon, while we discharge  
 Freely our part. Ye who appointed stand,  
 Do as you have in charge, and briefly touch  
 What we propound, and loud that all may hear.'

" So scoffing in ambiguous words he scarce  
 Had ended, when to right and left the front  
 - Divided, and to either flank retired ; 570  
 Which to our eyes discovered, new and strange,  
 A triple mounted row of pillars laid  
 On wheels—for like to pillars most they seemed,  
 Or hollowed bodies made of oak or fir,  
 With branches lopt, in wood or mountain felled—  
 Brass, iron, stony mould, had not their mouths  
 With hideous orifice gaped on us wide,  
 Portending hollow truce. At each behind

are considered, it may be an excess of fastidiousness to find much fault with them. We have, as will be seen, made two separate commands in this line.

559. *who hate us*, i.e. our enemies. The expression is frequent in the *Psalms*.

560. *composurè*, i.e. composition : comp. v. 613.

569. *when to right, etc.* "Anhalt used a more real stratagem that took effect. He brought his ordnance up behind his men invisibly, loaden with musquet-ball ; and, when they should have charged the enemy, made them wheel off, that those bloody engines might break their ranks, which they performed to purpose, and forced them to retire into a wood, where, pursuing their advantage, they scatter their main body." *Wilson, Life of James I.*, p. 140, Lond. 1653. This, or some other work containing an account of this stratagem, may have given the idea of it to Milton.

572. *A triple mounted row*. By this he would seem to mean three successive rows or tires of cannon ; for one cannot conceive how cannon that were drawn could be ranged over each other like the guns of a battery or man-of-war : comp. vv. 604, 650.

573. *for like, etc.* We need hardly mention that in *Paradise* there were no pillars, and none of its trees had ever been felled, and none had been yet felled on earth.

576. *stony*. Cannon were sometimes made of stone. Such were the celebrated pieces mounted by the Turks at the Dardanelles. Pearce says there were some pieces of this kind, in his own time, at Delft, in Holland.

578. *hollow truce*. This seems to mean that the truce, i.e. the halt and rest



A Seraph stood, and in his hand a reed  
 Stood waving, tipped with fire ; while we, suspense, 580  
 Collected stood within our thoughts amused ;  
 Not long, for sudden all at once their reeds  
 Put forth, and to a narrow vent applied  
 With nicest touch. Immediate in a flame,  
 But soon obscured with smoke, all Heaven appeared,  
 From those deep-throated engines belched, whose roar  
 Embowelled with outrageous noise the air,  
 And all her entrails tore, disgorging foul  
 Their devilish glut, chained thunderbolts and hail  
 Of iron globes ; which, on the victor host 590  
 Levelled, with such impetuous fury smote  
 That whom they hit none on their feet might stand,  
 Though standing else as rocks, but down they fell  
 By thousands, Angel on Archangel rolled ;  
 The sooner for their arms ; unarmed, they might  
 Have easily as Spirits evaded swift,  
 By quick contraction or remove ; but now  
 Foul dissipation followed and forced rout ;  
 Nor served it to relax their serried files.  
 What should they do ? If on they rushed, repulse 600  
 Repeated, and indecent overthrow  
 Doubled, would render them yet more despised,  
 And to their foes a laughter ; for in view  
 Stood ranked of Seraphim another row,  
 In posture to displode their second tire

before engaging was insidious, deceitful. For this sense of *hollow*, see ii. 112. Unfortunately there is a punning allusion to the bore of the cannon unworthy of Raphael.

580. *Stood waving, etc.*, i.e. was held upright, swaying a little with the wind or its own weight : see our *Tales and Popular Fictions*, p. 27.—*suspense*, i.e. suspended, in suspense, *suspensi*.

581. *amused*, i.e. musing ; or, as is usual, i.q. amazed.

586. *whose roar*, i.e. which roaring : comp. v. 212.

598. *dissipation*, i.e. scattering, *dissipatio*.

599. *serried*. See on i. 548.

588. "And, O you mortal engines whose rude throats  
 The immortal Jove's dread clamours counterfeit."

*Othello*, viii. 3.—*N*.

Of thunder: back defeated to return  
 They worse abhorred. Satan beheld their plight,  
 And to his mates thus in derision called:

“‘O friends, why come not on these victors proud?  
 Erewhile they fierce were coming; and when we, 610  
 To entertain them fair with open front  
 And breast—what could we more?—propounded terms  
 Of composition, straight they changed their minds,  
 Flew off, and into strange vagaries fell,  
 As they would dance. Yet for a dance they seemed  
 Somewhat extravagant and wild; perhaps  
 For joy of offered peace. But I suppose,  
 If our proposals once again were heard,  
 We should compel them to a quick result.’

“To whom thus Belial, in like gamesome mood: 620  
 ‘Leader! the terms we sent were terms of weight,  
 Of hard contents, and full of force, urged home,  
 Such as we might perceive amused them all,  
 And stumbled many. Who receives them right  
 Had need from head to foot well understand;  
 Not understood, this gift they have besides,  
 They shew us when our foes walk not upright.’

“So they among themselves in pleasant vein  
 Stood scoffing, highthened in their thoughts beyond  
 All doubt of victory; Eternal Might 630  
 To match with their inventions they presumed  
 So easy, and of his thunder made a scorn,  
 And all his host derided, while they stood  
 Awhile in trouble. But they stood not long;  
 Rage prompted them at length, and found them arms  
 Against such hellish mischief fit to oppose.  
 Forthwith—behold the excellence, the power,  
 Which God hath in his mighty Angels placed!—  
 Their arms away they threw, and to the hills  
 —For Earth hath this variety from Heaven 640

640. *hath*, i.e. hath derived, received.

635. “Furor arma ministrat.” *Æn.* i. 150.—*N.*

Of pleasure situate in hill and dale—  
 Light as the lightning-glimpse, they ran, they flew ;  
 From their foundations loosening to and fro  
 They plucked the seated hills, with all their load,  
 Rocks, waters, woods, and by their shaggy tops  
 Uplifting bore them in their hands. Amaze,  
 Be sure, and terror seized the rebel host,  
 When coming toward them so dread they saw  
 The bottom of the mountains upward turned ;  
 Till on those cursed engines' triple row 650  
 They saw them whelmed, and all their confidence  
 Under the weight of mountains buried deep ;  
 Themselves invaded next, and on their heads  
 Main promontories flung, which in the air  
 Came shadowing, and oppressed whole legions armed.  
 Their armour helped their harm, crushed in and bruised  
 Into their substance pent, which wrought them pain  
 Implacable, and many a dolorous groan,  
 Long struggling underneath, ere they could wind  
 Out of such prison ; though Spirits of purest light, 660  
 Purest at first, now gross by sinning grown.  
 The rest, in imitation, to like arms  
 Betook them, and the neighbouring hills up tore ;  
 So hills amid the air encountered hills,  
 Hurled to and fro with jaculation dire,  
 That underground they fought in dismal shade ;  
 Infernal noise ; war seemed a civil game

651. *their confidence*, i.e. their grounds of confidence, what they confided in.

656. *helped their harm*, i.e. increased their harm or suffering ; *harm*, Germ.

658. *Implacable*, i.e. not to be appeased or mollified. "Oh, how I burn with implacable fire!" *F. Q.* ii. 6, 44.

661. *The rest*, sc. of the evil angels, those who had not been crushed by the mountains.

666. *in dismal shade*. Alluding to the well-known saying of the Spartan Dienece, who when he was told that the arrows of the Persians were so numerous that they would hide the sun, said it was so much the better, as they then should fight in the shade (*Herod.* vii. 226).

642. "And the living creatures ran and returned, as the appearance of a flash of lightning." *Ezek.* i. 14.—*D.*

To this uproar ; horrid confusion heaped  
 Upon confusion rose. And now all Heaven  
 Had gone to wrack, with ruin overspread, 670  
 Had not the Almighty Father, where he sits  
 Shrined in his sanctuary of Heaven secure,  
 Consulting on the sum of things, foreseen  
 This tumult, and permitted all, advised,  
 That his great purpose he might so fulfil,  
 To honour his anointed Son, avenged  
 Upon his enemies, and to declare  
 All power on him transferred. Whence to his Son,  
 The assessor of his throne, he thus began :  
 “ ‘ Effulgence of my glory, Son beloved, 680  
 Son in whose face invisible is beheld  
 Visibly, what by Deity I am,  
 And in whose hand what by decree I do,  
 Second Omnipotence ! two days are past,  
 Two days, as we compute the days of Heaven,  
 Since Michael and his powers went forth to tame  
 These disobedient. Sore hath been their fight,  
 As likeliest was when two such foes met armed :  
 For to themselves I left them ; and, thou knowest,  
 Equal in their creation they were formed, 690  
 Save what sin hath impaired, which yet hath wrought  
 Insensibly, for I suspend their doom ;

667. *war seemed, etc.*, i.e. the preceding part of the war was like a mere peaceful display of gymnastic exercises.

674. *all*, i.e. it all.—*advised*, i.e. advisedly. Adj. for adv.

677. *declare*, i.e. make clear.

681. *invisible*, i.e. the invisible (τὸ ἀόρατον), that which is not visible, i.e. ‘what by deity I am.’ Newton saw the sense plainly.

682. *by Deity*, i.e. in myself, in my divine essence.

683. *hand*, i.e. acts.

687. *These*. This is the reading of the original editions ; but Milton must beyond doubt have dictated *those*. These words are constantly confounded.

692. *Insensibly*, i.e. only insensibly, gradually.—*suspend*, i.e. only bring on gradually.

669. “Ενθα κε λογὸς ἔην, καὶ ἀμήχανα ἔργα γέγοντο·  
 Εἰ μὴ ἔρ’ ὀξὺ νόησε πατήρ ἀνθρώπων τε θεῶν τε. II. viii. 180.—N.

673. “At Pater Omnipotens, fundatis fortius astris,  
 Consuluit rerum summæ.” *Nat. non pati Sen.* 83.—T.

Whence in perpetual fight they needs must last  
 Endless, and no solution will be found.  
 War wearied hath performed what War can do,  
 And to disordered Rage let loose the reins,  
 With mountains as with weapons armed, which makes  
 Wild work in Heaven, and dangerous to the main.  
 Two days are therefore past, the third is thine;  
 For thee I have ordained it, and thus far 700  
 Have suffered, that the glory may be thine  
 Of ending this great war, since none but thou  
 Can end it. Into thee such virtue and grace  
 Immense I have transfused, that all may know  
 In Heaven and Hell thy power above compare;  
 And this perverse commotion governed thus,  
 To manifest thee worthiest to be Heir  
 Of all things, to be Heir and to be King  
 By sacred unction, thy deserved right.  
 Go then, thou Mightiest, in thy Father's might, 710  
 Ascend my chariot, guide the rapid wheels  
 That shake Heaven's basis, bring forth all my war,  
 My bow and thunder, my almighty arms  
 Gird on, and sword upon thy puissant thigh;  
 Pursue these sons of darkness, drive them out  
 From all Heaven's bounds into the utter Deep:  
 There let them learn, as likes them, to despise  
 God and Messiah his anointed King.  
 "He said, and on his Son with rays direct  
 Shone full; he all his Father full expressed 720  
 Ineffably into his face received;  
 And thus the filial Godhead answering spake:

698. *the main*, i.e. the whole extent of Heaven.

706. *governed*, i.e. guided, directed; *governato*, It.

716. *utter*, i.e. outer, as usual.—*likes*, i.e. pleases.

721. *Ineffably*, i.e. in a manner not to be expressed.

709. "God hath anointed thee with the oil of gladness above thy fellows."  
*Ps.* xlv. 7.—*N.*

713. "Gird thy sword upon thy thigh, O most mighty, with thy glory and  
 thy majesty; and in thy majesty ride prosperously." *Ps.* xlv. 3.—*N.*

" ' O Father, O Supreme of heavenly Thrones,  
 First, Highest, Holiest, Best, thou always seekest  
 To glorify thy Son, I always thee,  
 As is most just. This I my glory account,  
 My exaltation, and my whole delight,  
 That thou in me well pleased declarest thy will  
 Fulfilled, which to fulfil is all my bliss.  
 Sceptre and power, thy giving, I assume, 730  
 And gladlier shall resign when in the end  
 Thou shalt be all in all, and I in thee  
 For ever, and in me all whom thou lovest :  
 But whom thou hatest I hate, and can put on  
 Thy terrors, as I put thy mildness on,  
 Image of thee in all things ; and shall soon,  
 Armed with thy might, rid Heaven of these rebelled,  
 To their prepared ill mansion driven down,  
 To chains of darkness, and the undying worm,  
 That from thy just obedience could revolt, 740  
 Whom to obey is happiness entire.  
 Then shall thy Saints unmixed, and from the impure  
 Far separate, circling thy holy mount  
 Unfeigned Hallelujahs to thee sing,  
 Hymns of high praise, and I among them chief.'  
 " So said he, o'er his sceptre bowing, rose  
 From the right hand of glory where he sat ;  
 And the third sacred morn began to shine,

748. *the third, etc.* There may be, as Greenwood observed, an allusion to Christ's rising on the third day.

725. " I have glorified thee on the earth . . . And now, O Father, glorify me with thine own self, with the glory which I had with thee before the world was." *John* xvii. 4.—*T.*

728. " This is my beloved son, in whom I am well pleased." *Mat.* xvii. 5.—*K.*

732. " And when all things shall be subdued unto him, then shall the Son also himself be subject unto him that put all things under him, that God may be all in all." *1 Cor.* xv. 28.—*N.* " As thou, Father, art in me and I in thee, that they also may be one in us." *John* xvii. 21.—*N.* " Do not I hate them, O Lord, that hate thee ?" *Ps.* cxxxix. 21.—*N.*

739. " God spared not the angels that sinned, but cast them down to hell, and delivered them into chains of darkness." *2 Pet.* ii. 4.—*T.* " For their worm dieth not." *Is.* lxvi. 24.

Dawning through Heaven. Forth rushed with whirlwind-  
 The chariot of Paternal Deity, [sound  
 Flashing thick flames, wheel within wheel, undrawn, 750  
 Itself instinct with spirit, but convoyed  
 By four cherubic shapes. Four faces each  
 Had wondrous; as with stars their bodies all  
 And wings were set with eyes, with eyes the wheels  
 Of beryl, and careering fires between;  
 Over their heads a crystal firmament,  
 Whereon a sapphire throne, inlaid with pure  
 Amber and colours of the showery arch.  
 He in celestial panoply all armed 760  
 Of radiant Urim, work divinely wrought,  
 Ascended; at his right hand Victory  
 Sat eagle-winged; beside him hung his bow  
 And quiver, with three-bolted thunder stored,  
 And from about him fierce effusion rolled  
 Of smoke, and bickering flame, and sparkles dire.  
 Attended with ten thousand thousand Saints,

750. *The chariot, etc.* For a full account of this Cherubic Car or Portable Throne of Jehovah, see *Life of Milton*; where, however (p. 476), we made a slight mistake in terming it 'oblong' instead of four-square.

761. *Urim* (ורא), lights, brilliancy, i.e. precious stones. Alluding to Aaron's breastplate. See Final Note to *Par. Reg. III.*

762. *Victory, etc.* The allusion is probably to the custom of the Romans, in which a triumphing General bore in his chariot an image of Victory.

766. *bickering*, i.e. struggling, contending. "With great policy and strength they endured the *bickering* [fighting] all day." *Seven Champions*, ii. ch. 17.

"The bowmen *bickered* on the bent

With their broad arrows clear." *Cherry Chase*.

It is now, we believe, used exclusively in a moral sense.

760. "Put on the whole armour (*πανοπλίαν*) of God." *Eph.* vi. 11.—*T.*

764. "Tres imbris torti radios, tres nubis aqueos  
 Addiderant, rutili tres ignis et alitis Austri." *Æn.* viii. 429.—*K.*

765. "And mount Sinai was altogether on a smoke, because the Lord descended upon it in fire." *Ex.* xix. 18.—*K.* "And out of the throne proceeded lightnings and thunderings and voices." *Rev.* iv. 5.—*K.*

767. "Behold, the Lord cometh with ten thousand of his saints." *Jude* 14. "The chariots of God are twenty thousand." *Ps.* lxxviii. 17. "I heard the number of them." *Rev.* vii. 4.—*N.* "And the number of them was ten thousand times ten thousand." *Ib.* v. 11.—*K.*

He onward came ; far off his coming shone ;  
 And twenty thousand—I their number heard—  
 Chariots of God, half on each hand, were seen. 770  
 He on the wings of Cherub rode sublime,  
 On the crystalline sky, in sapphire throned,  
 Illustrious far and wide, but by his own  
 First seen ; them unexpected joy surprised,  
 When the great ensign of Messiah blazed,  
 Aloft by Angels borne, his sign in Heaven ;  
 Under whose conduct Michael soon reduced  
 His army, circumfused on either wing,  
 Under their Head embodied all in one.  
 Before him Power divine his way prepared ; 780  
 At his command the uprooted hills retired,  
 Each to his place ; they heard his voice and went  
 Obsequious ; Heaven his wonted face renewed,  
 And with fresh flowerets hill and valley smiled.  
 This saw his hapless foes, but stood obdured,  
 And to rebellious fight rallied their Powers,  
 Insensate, hope conceiving from despair !  
 In heavenly Spirits could such perverseness dwell ?  
 But to convince the proud what signs avail,  
 Or wonders move the obdurate to relent ? 790  
 They, hardened more by what might most reclaim,  
 Grieving to see his glory, at the sight

768. *his coming shone.* To express the splendour of the appearance of himself, the Cherubic Car, and his retinue.

773. *Illustrious*, i.e. shining, bright, and so to be discerned, *illustris*.

777. *reduced*, i.e. brought again into order, *reduxit*.

778. *circumfused*, i.e. which was then circumfused or spread out.

768. "Shall destroy with the brightness of his coming." 2 *Thes.* ii. 8.—*K*.

771. "He rode upon a Cherub and did fly." *Ps.* xviii. 10.—*Greenwood*.

776. "Then shall appear the sign of the Son of Man in heaven." *Mat.* xxiv. 30.

779. "We, being many, are one body in Christ." *Rom.* xii. 5. "He is the head of the body." *Col.* i. 18.—*Greenwood*.

782. "The mountains skipt like rams, and the little hills like lambs." *Ps.* cxiv. 4.—*K*. "The everlasting mountains were scattered ; the perpetual hills did bow." *Hab.* iii. 6.—*T*.

787. "Una salus victis, nullam sperare salutem." *Æn.* ii. 354.—*N*.

788. "Tantæne animis cælestibus iræ?" *Æn.* i. 11.—*H*.



Took envy ; and, aspiring to his highth,  
 Stood re-imbattled fierce, by force or fraud  
 Weening to prosper, and at length prevail  
 Against God and Messiah, or to fall  
 In universal ruin last ; and now  
 To final battle drew, disdaining flight,  
 Or faint retreat ; when the great Son of God  
 To all his host on either hand thus spake : 800  
 “ Stand still in bright array, ye Saints ; here stand,  
 Ye Angels armed ; this day from battle rest.  
 Faithful hath been your warfare, and of God  
 Accepted, fearless in his righteous cause ;  
 And as ye have received, so have ye done,  
 Invincibly ; but of this cursed crew  
 The punishment to other hand belongs ;  
 Vengeance is his, or whose he sole appoints.  
 Number to this day’s work is not ordained,  
 Nor multitude ; stand only, and behold 810  
 God’s indignation on these godless poured  
 By me ; not you, but me, they have despised,  
 Yet envied ; against me is all their rage,  
 Because the Father, to whom, in Heaven supreme,  
 Kingdom, and power, and glory appertains,  
 Hath honoured me, according to his will.  
 Therefore to me their doom he hath assigned ;  
 That they may have their wish, to try with me  
 In battle which the stronger proves ; they all,

794. *fraud*, i.e. stratagem.

818. *That they, etc.* He had evidently here in his mind the speech of Zeus, *Il.* viii. 5 *seq.*

801. “ Stand still, and see the salvation of the Lord, which he will show you today. . . . The Lord shall fight for you, and ye shall hold your peace.” *Ex.* xiv. 13.—*G.*

808. “ To me belongeth vengeance.” *Deut.* xxxii. 35. “ Vengeance is mine, and I will repay it, saith the Lord.” *Rom.* xii. 19.—*N.*

812. “ For they have not rejected thee, but they have rejected me, that I should not reign over them.” *1 Sam.* vii. 7.—*K.*

815. “ For thine is the kingdom and the power and the glory.” *Mat.* vi. 13.—*K.*

Or I alone against them ; since by strength 820  
 They measure all, of other excellence  
 Not emulous, nor care who them excels ;  
 Nor other strife with them do I vouchsafe.'

" So spake the Son, and into terror changed  
 His countenance, too severe to be beheld,  
 And full of wrath bent on his enemies.  
 At once the Four spread out their starry wings,  
 With dreadful shade contiguous, and the orbs  
 Of his fierce chariot rolled, as with the sound  
 Of torrent floods, or of a numerous host. 830  
 He on his impious foes right onward drove,  
 Gloomy as night ; under his burning wheels  
 The steadfast Empyrean shook throughout,  
 All but the throne itself of God. Full soon  
 Among them he arrived, in his right-hand  
 Grasping ten thousand thunders, which he sent  
 Before him, such as in their souls infixed  
 Plagues ; they, astonished, all resistance lost,  
 All courage ; down their idle weapons dropt ;  
 O'er shields, and helms, and helmed heads he rode 840

827. *the Four*, sc. Cherubim under the chariot.

832. 'Ο δ' ἦτε νυκτὶ λοικῶς. *Il.* i. 47.—*K.*

'Ο δ' ἔρ' ἔσθορε παῖδιμος Ἑκτωρ,  
 Νυκτὶ θοῇ ἀτάλαντος ὑπέπια. *Il.* xii. 462.—*N.*

"The pillars of heaven tremble and are ashamed at his rebuke." *Job* xxvi. 11.  
 —*H.*

"His throne was as the fiery flame, and his wheels as burning fire." *Dan.*  
 vii. 9.—*T.*

Ποσσι δ' ὅπ' ἀθανάτοισι μέγας πελέμιζεν Ὀλυμπος  
 Ὀρνυμένοιο ἀνακτος ἐπιστενάχιζε δὲ γαῖα.

*Hes. Theog.* 841.—*T.*

838. Τοῖσι δὲ θυμὸν

Ἐν στήθεσσιν ἔβελξε, λάθοντο δὲ θούριδος ἀλκῆς.

*Il.* xv. 332.—*St.*

839. "Their useless swords fell idly on the plain." *Fletcher, Purp. Is.* xii. 41.  
 —*K.*

840. "Zeal, whose substance is ethereal, arming in complete diamond, ascends  
 his fiery chariot, drawn with two blazing meteors, figured like beasts, but of  
 a higher breed than any the Zodiac yields, resembling two of those four

Of Thrones and mighty Seraphim prostrate,  
 That wished the mountains now might be again  
 Thrown on them, as a shelter from his ire.  
 Nor less on either side tempestuous fell  
 His arrows, from the fourfold-visaged Four  
 Distinct with eyes, and from the living wheels  
 Distinct alike with multitude of eyes ;  
 One spirit in them ruled, and every eye  
 Glared lightning, and shot forth pernicious fire  
 Among the accursed, that withered all their strength, 850  
 And of their wonted vigour left them drained,  
 Exhausted, spiritless, afflicted, fallen.  
 Yet half his strength he put not forth, but checked  
 His thunder in mid volley ; for he meant  
 Not to destroy, but root them out of Heaven.  
 The overthrown he raised, and, as a herd  
 Of goats or timorous flock, together thronged,  
 Drove them before him thunderstruck, pursued  
 With terrors and with furies, to the bounds  
 And crystal wall of Heaven, which, opening wide, 860  
 Rolled inward, and a spacious gap disclosed

857. *timorous flock*, sc. of sheep, whose characteristic is timidity. Adam might be supposed to have seen sheep or goats running.

which Ezekiel and St. John saw ; the one visaged like a lion, to express power, high authority, and indignation ; the other of countenance like a man, to cast derision and scorn upon perverse and fraudulent seducers. With these the invincible warrior Zeal, shaking loosely the slack reins, drives over the heads of scarlet prelates, and such as are insolent to maintain traditions, bruising their stiff necks under his flaming wheels." *Apol. for Smeat.*—K.

842. "They said to the mountains, Fall on us and hide us from the face of him that sitteth on the throne, and from the wrath of the Lamb." *Rev.* vi. 16.—N.

853. "Yea, many a time turned he his anger away, and did not stir up all his wrath." *Ps.* lxxviii. 38.—N.

Ὅδ' ἔρ' ἔτι Ζεὺς ἴσχευ' ἔδν μένος· ἀλλὰ νῦ τοῦ γε  
 Εἴθαρ μὲν μένος πλήντο φρένες, ἐκ δέ τε πᾶσαν  
 Φαῖνε δίην. *Hes. Theog.* 687.—N.

859. "The terrors of the Lord do set themselves in array against me." *Job* vi. 4.—N. "They are full of the fury of the Lord." *Is.* li. 20.—N.

860. Ἀυτόματα δὲ πύλαι μύκον οὐρανοῦ. *Il.* γ. 749.—K.

Into the wasteful Deep. The monstrous sight  
 Struck them with horror backward, but far worse  
 Urged them behind; headlong themselves they threw  
 Down from the verge of Heaven; eternal wrath  
 Burnt after them to the bottomless pit.

"Hell heard the unsufferable noise, Hell saw  
 Heaven ruining from Heaven, and would have fled  
 Affrighted; but strict Fate had cast too deep  
 Her dark foundations, and too fast had bound. 870  
 Nine days they fell; confounded Chaos roared,  
 And felt tenfold confusion in their fall  
 Through his wild anarchy, so huge a rout  
 Encumbered him with ruin; Hell at last  
 Yawning received them whole, and on them closed;  
 Hell, their fit habitation, fraught with fire  
 Unquenchable, the house of woe and pain.  
 Disburdened Heaven rejoiced, and soon repaired  
 Her mural breach, returning whence it rolled.  
 Sole victor, from the expulsion of his foes, 880  
 Messiah his triumphal chariot turned.  
 To meet him all his Saints, who silent stood  
 Eye-witnesses of his almighty acts,  
 With jubilee advanced; and as they went,  
 Shaded with branching palm, each Order bright,  
 Sung triumph, and him sung victorious King,

868. *ruining*. See on i. 46.

879. *returning*, sc. the wall, included in 'mural.'

882. *To meet him, etc.* The whole of this passage is founded on the description, in the Gospels, of our Lord's triumphant entrance into Jerusalem.

874. "Therefore hell hath enlarged herself, and opened her mouth without measure: and their glory, and their multitude, and their pomp, and he that rejoiceth, shall descend into it." *Is.* v. 14.—*T.*

877. "Fit house for them, the house of grief and pain." *Fairfax, Godf.* ix. 59.—*N.*

878. "Liberato da lor quella sì negra  
 Faccia deponere il mondo e sì rallegra."

*Tasso, Ger. Lib.* ix. 66.—*Th.*

885. "A great multitude... clothed with white robes, and palms in their hands." *Rev.* vii. 9.—*K.*

Son, Heir, and Lord, to him dominion given,  
 Worthiest to reign. He celebrated rode,  
 Triumphant through mid Heaven, into the courts  
 And temple of his mighty Father throned 890  
 On high ; who into glory him received,  
 Where now he sits, at the right-hand of bliss.

“ Thus, measuring things in Heaven by things on Earth,  
 At thy request, and that thou mayest beware  
 By what is past, to thee I have revealed  
 What might have else to human race been hid ;  
 The discord which befell, and war in Heaven  
 Among the angelic Powers, and the deep fall  
 Of those too high aspiring, who rebelled  
 With Satan ; he who envies now thy state, 900  
 Who now is plotting how he may seduce  
 Thee also from obedience, that, with him  
 Bereaved of happiness, thou mayest partake  
 His punishment, eternal misery ;  
 Which would be all his solace and revenge,  
 As a despite done against the Most High,  
 Thee once to gain companion of his woe.  
 But listen not to his temptations ; warn  
 Thy weaker ; let it profit thee to have heard,  
 By terrible example, the reward 910  
 Of disobedience. Firm they might have stood,  
 Yet fell ; remember, and fear to transgress.”

888. *celebrated*, i.e. attended in procession, *celebratus*.

891. “Received up into glory.” 1 *Tim.* iii. 16. “Sat down on the right-hand of the Majesty on high.” *Heb.* i. 3.—*G.*

909. “Giving honour unto the wife as unto the weaker vessel.” 1 *Pet.* iii. 7.—*N.*





















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